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Decorative
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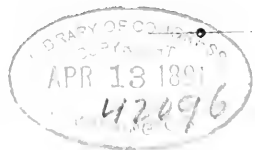
Decorative

Work.

COMPILED BY

THE EDITOR OF "THE HOUSEKEEPER."

FULLY ILLUSTRATED.



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G. G. H. 5/11/10.

INTRODUCTION.

It is the inexorable rule of life that necessities shall come first; but, when these are secured, the next object always is, or should be, to add to them something of beauty. Human life that does not rise above the bare necessities of physical existence is scarcely worth the living. It is woman's peculiar province to supply this need of beauty in the home, to cover the hard facts of life with something pleasant to look upon—something to refine and elevate. This is the primary object of the decorative arts, and we have borne it in mind in selecting these patterns. In this pleasant work we have been greatly aided by ladies who have made a specialty of the household decorative arts. Fancy work can be carried to an undesirable extreme, like every other good thing. We have no sympathy with those who take it up as the serious business of life to the neglect of more important matters; but when all other duties are conscientiously attended to, it is then a matter worthy of time, patience and zeal. Those who are debarred, through illness, from taking part in the more active work of life, but who gladly turn to any device by which their hands may be usefully and pleasantly employed, welcome this kind of work. We hope that our readers may derive as much pleasure from this little volume as we have taken in preparing it.

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Home Decorative Work.

Part I.

EMBROIDERY.

THERE is nothing in the way of ornamentation more beautiful than well wrought embroidery, and no branch of needlework is more truly artistic. It is used so extensively for decorative purposes—every year becoming more popular—that a lady's education hardly seems complete without some knowledge of it. Every day we see draperies described and are told how they are decorated, but we seldom see directions for executing the work. There is no one who can not learn to do this dainty work well, if she will only give it a little time, care, and patience; this is especially true of embroideries in white. To do colored embroidery and have it at all satisfactory, one must have a little of the genius of an artist, since much depends on the selection and grouping of the colors. With good materials, a few stamping patterns, and a knowledge of embroidery, the ambitious housewife can make her rooms beautiful with very little expense. In the beginning, it is best to have a few well selected perforated patterns; but be sure you do not buy a worthless host of small ones. Those you want are the life-like ones of natural size. Remember, too, that there is a vast difference in the quality of patterns; some are more finely perforated than others, and will make the finest lines. A good list to begin with is as follows: one peacock feather, natural size; wild rose design, consisting of three roses, two buds and a dozen leaves, natural size; a snowball design, reduced in size; pond lilies floating on water, natural or almost natural size; autumn leaves, natural size; and daisies, all standing around the bottom of the paper, some drooping, others erect. These are all choice and indispensable designs and you may add many others by and by, such as those used on perfumery bottles, large letters for napkins, etc. There are few of the

stitches in embroidery which are really difficult. Some of the most beautiful work is composed of the simplest stitches, but so carefully done that every stitch is exactly like the others.

Stitches Used in Embroidery.

KENSINGTON OUTLINE STITCH.

This is the simplest of all the embroidery stitches. It is represented in Fig. 1 and consists of a long stitch forward and a short stitch back, with the needle always pointing towards the worker when it is pushed through the cloth. It is what used to be called stem stitch, and is the best stitch for all outline work. It is not very different from the cording stitch shown in Fig. 2. In the latter, the stitch forward is but little longer than the stitch back, while in the former the difference is much greater. The Kensington outline would be used for the leaves of a plant, for instance, while the cording stitch is most appropriate for the stem. Outline embroidery is easily learned, and when well done is very effective. After a little practice, the worker can draw her own patterns, and her rooms may be brightened with fancy work at very little

expense. Fig. 3 shows a design so simple that any child may draw it, and yet one which, when worked, is really pretty. The outline stitch is often effectively combined with painting on fabrics. Several methods of doing it are mentioned in Part 4.

KENSINGTON EMBROIDERY.

In this the pattern is filled in with a simple back-stitch without any special regularity, except such as is necessary for the shading. There is no kind of embroidery in which shading may be done more effectively. Where the shades are to be blended, take the stitches of the first row of irregular length, some long and some short, leaving tiny spaces between them which are to be filled in with the next shade in a similar manner, until the smooth outline of the flower is reached.

LONG-AND-SHORT STITCH.

This is something like the old-fashioned satin stitch, and may be used for solid work, or merely for the outer edges of a design. Very often a design is cut from paper and pinned on the goods to be embroidered, then

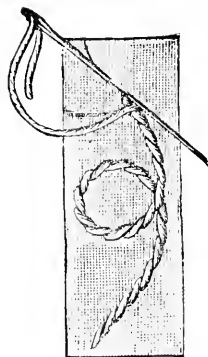


FIG. 1.

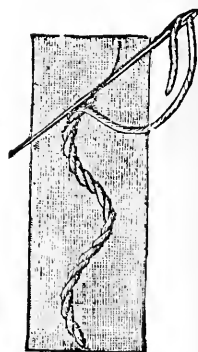


FIG. 2.

all the goods but the portion covered by the pattern is worked with satin stitch, using silks or worsteds of various colors. This is especially effective on wall banners or the lambrequins that are used in doorways.

SATIN STITCH.

Satin stitch always has been and always will be popular. It is suited to embroidery silks, zephyrs, crewels, etc., and is also much used for em-



FIG. 3.

broidery on muslin or linen. It is useful in working monograms or initial letters, and for the leaves and petals of flowers. It is an over and over stitch, and appears the same on both sides. Great care must be taken that the edges are even all around or the effect will not be gratifying. In Fig. 4 an illustration of satin stitch is given where a raised effect is sought for. The petals of the flower were first filled in with long-and-short stitch, and then worked with the satin stitch. When a flat appearance is desired, as in Fig. 5, the

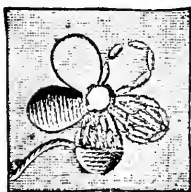


FIG. 4.

under work is omitted.

BUTTONHOLE STITCH.

Next to Kensington outline stitch, the most common stitch in embroidery is the buttonhole stitch, which, in its every-day form, should be known to the merest school girl. It is adapted to a great many uses by the ingenious needle-woman, and is subject to many modifications. Sometimes in working leaves, the stitches are taken far apart, from the center of the leaf to the outer edge, in such a way as to form the outline and the veins at the same time.

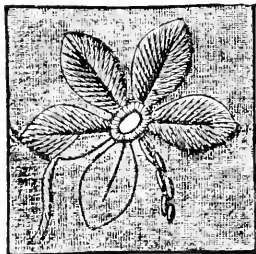


FIG. 5.

The honeycomb stitch, represented in Fig. 7, which is so highly prized for filling in the spaces of a background, is simply one of the modifications of the buttonhole stitch.

Very pretty work is done by outlining designs with a cord buttonholed down with wash silk as shown in Fig. 8. This work is very much prettier when different stitches are combined with the buttonhole and cord stitch.

KNOT STITCH.

This is used principally in making ends of stamens, and the centers of flowers. To work it, the needle and silk must first be pulled through to

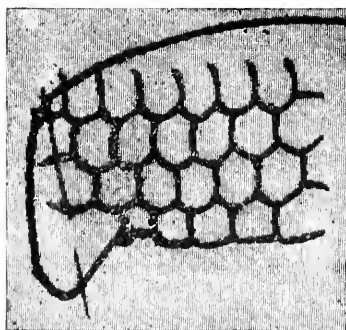


FIG. 7.

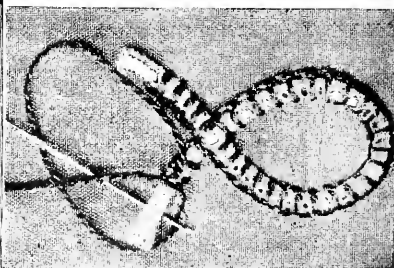


FIG. 8.

the front of the cloth exactly where the knot is to be; then the silk is held down with the thumb of the left hand, and the needle twisted two or three

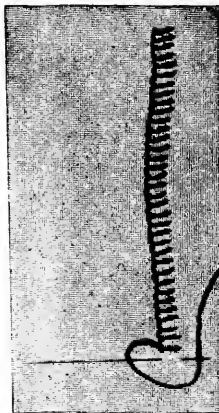


FIG. 6.

times, according to the size of the knot required, through that part of the silk which is tightened by the thumb. The needle is then turned quite around toward the left and thrust through the material at nearly the same point where it was brought up. The knots may be connected by a plain over-stitch, or the thread may be carried on the under side of the work to the point where the next knot is to be.

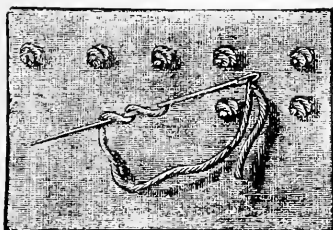


FIG. 9.

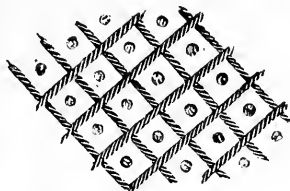


FIG. 10.

Very pretty work is made by a combination of the knot and Kensington outline stitches, as is shown in Fig. 10. A handsome drape for a mantel may be made of inferior goods by working on it a design in satin stitch, and covering all the rest of the goods with the above combination of stitches in pretty contrasting colors.

DOT STITCH.

The dot stitch and knot stitch are sometimes confounded by beginners.

The former is simply a very short stitch, worked like back-stitch, except that the needle is not put back to the place from which it was drawn out, but an interval of about the length of the stitch remains unworked. In the monogram, Fig. 11, dot, cording and satin stitches are all shown.

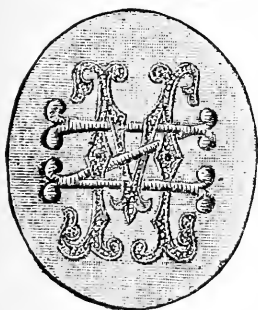


FIG. 11.

HERRING-BONE STITCH.

This stitch is almost too well known to need description. It comes effectively into some kinds of embroidery and when worked resembles the letter "x" placed in continuous lines. The great point is to work in even, parallel lines. Put the needle in from right to left at the bottom line, take up a few threads, and draw out the needle quite straight with the place you put it in. Then at an angle work another stitch in the same way at the upper line, keeping your thread over the little finger of the right hand. That is the old-fashioned herring-bone stitch which has gained for itself a place in Webster's

dictionary, and which is shown in the upper part of Fig. 12. The lower part shows the Italian stitch, which is used on any kind of goods where the threads can be divided into squares.

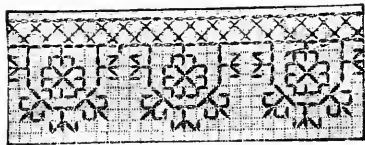


FIG. 12.

To-day there are a number of teachers of needlework who, if asked for a sample of the herring-bone stitch, will show you something entirely different. The three cuts given below are very good representations of some of the stitches that are now called by that name. The illustrations show so clearly the method of working them, that no further description is necessary. They are easily done, and are

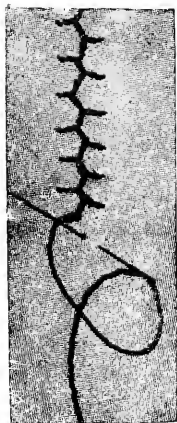


FIG. 13.



FIG. 14.



FIG. 15.

adapted to a wide range of work. They are especially useful in taking the place of the unsightly ridge made by a fell, for joining seams, and for ornamentation above hems in children's garments; they also make a very good appearance in tidies, throws, and portieres.

FEATHER OR CORAL STITCH.

This is another modification of the herring-bone stitch, as will be observed by closely examining the work in the center of Fig. 16. To work it, make a knot and draw the silk through the cloth; hold the silk down with the thumb, keeping it toward the right hand. Put the needle in about an eighth of an inch from where the silk is drawn through, take a



FIG. 16.

stitch slanting downward toward the left about an eighth of an inch in length, and draw the silk up.



FIG. 17.

For the next stitch, the thread must be turned completely around toward the left, and the stitch must be taken slanting toward the right. These two stitches are repeated alternately. This stitch is worked in two colors with very pretty effect. Another well known modification of it is given in Fig. 17.

BRIER STITCH.

This is the herring-bone stitch made more elaborate by two or three buttonhole catches of medium length on alternate sides of a long diagonal connecting stitch. It may be worked in numberless patterns, according to the fancy of the ingenious mind, which, once having learned to do it well in its simplest form as here given, need never be in want of a pattern of something new. Fig. 18 shows a pretty modification of the brier stitch which is known as the crow's-foot stitch, and is often worked with a cluster of five instead of three stitches. To work it, make a

long, straight stitch from a given point, bring the needle back beneath, and insert it upward at the same point. Then take a shorter separate stitch first to the right, afterward to the left. Fig. 19 shows another elaboration of the brier stitch which is used quite extensively in crazy patchwork, and also in opening the seams of flannel.

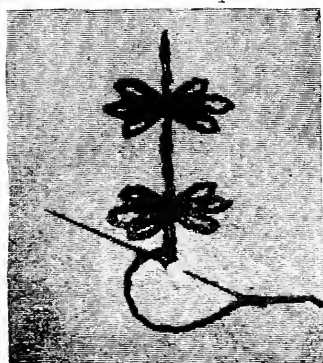


FIG. 18.

BIRD'S-EYE STITCH.

One of the most convenient stitches known in embroidery is the bird's-eye stitch which is shown in Fig. 20. It is often used for daisies or asters or similar flowers, where each petal may be formed of a single stitch, which must, of course, be varied in length to suit the flower to



FIG. 19.

be represented. It is most often used in connection with outline embroidery, and in working conventional designs it is almost indispensable.

CHAIN STITCH.

Chain stitch is less popular than it has been, but is still used enough to be given a place. To work it, make a knot, draw the silk through the



FIG. 20.

material, hold it down with the thumb, work a short stitch in a straight line, and draw it up. For the next stitch, continue to hold the silk down as described for the first stitch, put the needle through the

lower part of the last stitch, make a stitch of the same length, and draw through. In Fig. 21 the outline work is all done in chain stitch. It used to be seen in applique embroidery, but is now seldom used for that purpose.

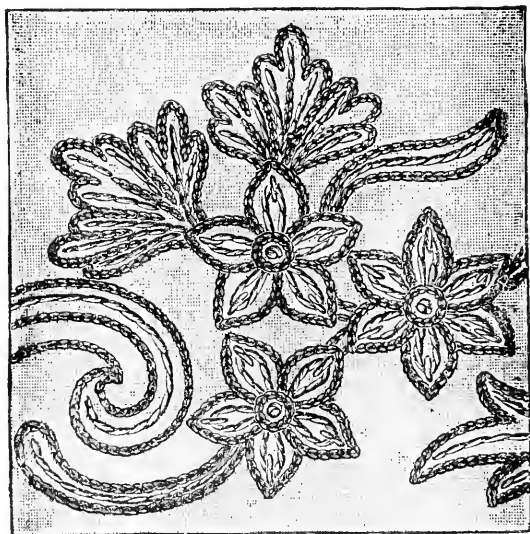


FIG. 21.

COUCHING STITCH.

This stitch is now more often used in finishing the edges of applique designs. It is also useful in covering joins, and as boundary lines for borders. It consists of a strand of cord, or of several strands of silk or wool laid together and caught down by stitches of the same or some other material at equal distances. In Fig. 22 the manner of working it is very plainly shown. Fig. 23 gives some idea of the effect when used for applique

embroidery. Gold, silver or tinsel cord makes very beautiful work although somewhat expensive. If pliable threads, such as filoselle or crewel



FIG. 22.



FIG. 23.

are used, they should be held loosely as they are sewed down, so that they will puff out a little between the couching stitches; but with couching cord, it should be held as closely to the outline as possible.

FODDER STITCH.

The fodder stitch is of southern origin, and is adapted to a number of uses; indeed, ladies are just beginning to find out how useful it may be made. It is said that from the fodder stitch sprang all the stitches known in drawn work. It derives its name from its peculiar appearance as will be seen by examining the illustration. It is so simple that the merest beginner in fancy work can do it, and the results are highly gratifying. It is especially pretty for

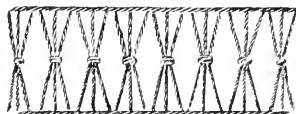


FIG. 24.

border work or where a space is to be filled in between other designs. Parallel lines are first worked on the cloth in outline stitch, then long stitches are taken from one line to the other with the threads lying close together, showing, on the wrong side, only where they are caught into the cloth. Then the work is gone over and the threads are gathered into clusters and firmly fastened either with a plain, or knot stitch. All sorts of designs are thus formed, any pattern used in drawn work being useful here. In the miscellaneous department several pretty patterns may be found.

This work must be done with silk or wool that contrasts prettily with the foundation, or it will not be effective. The fodder stitch with its variations, is the prettiest stitch, by far, for crazy patchwork. It is also very much used in place of drawn work, and as insertions in uniting strips of tucking or embroidery. The pieces of goods to be united should first be basted smoothly and firmly to a strip of paper, leaving a space as wide as the finished insertion is to be; then work in the threads, being careful to have them of equal length so that the work may be smooth; then go over it again, and fill in the design. Use short strips of paper, for if you try to work too long a piece at a time, the paper will tear, causing much annoyance.

CROSS STITCH.

This stitch is so easily learned that the merest child can do it. It is used for many purposes, and can be executed on any material to suit the fancy. Fig. 25 shows so plainly the manner of working it that no further

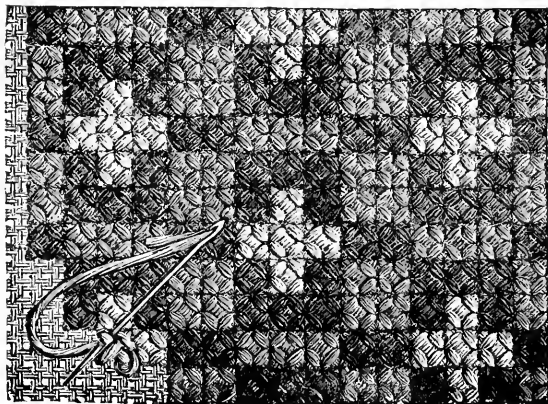


FIG. 25.

directions are necessary. Handsome screens and chair backs are made of canvas worked solidly with cross stitch in wools. If a cross stitch design is to be worked on silk or velvet or any material in which the threads do not show plainly, it may be done by first basting on a piece of canvas, then drawing out the threads when the design is worked. Fig. 26 is a pretty design for a tidy in cross stitch on Java canvas with rope silk. We do not give more designs as they have now become so common that handsome designs can be purchased for a trifle at any store where fancy work materials are sold.

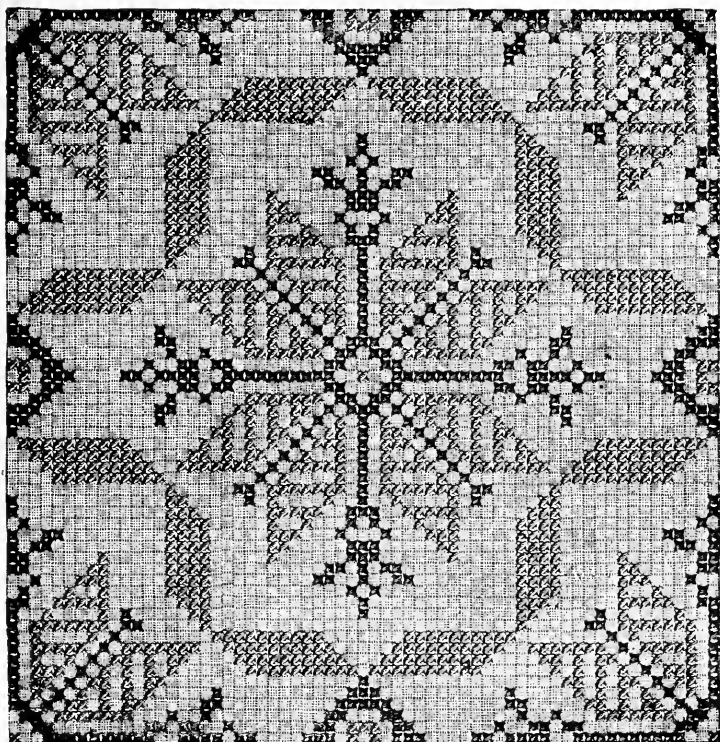


FIG. 26.

Following are other fancy stitches so simple that they may be easily worked from the design.

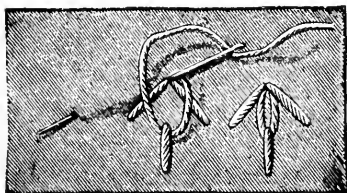


FIG. 27.

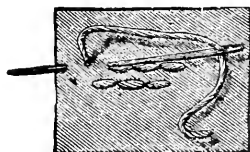


FIG. 28.

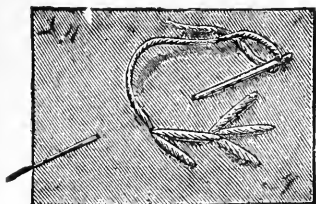


FIG. 29.



FIG. 30.

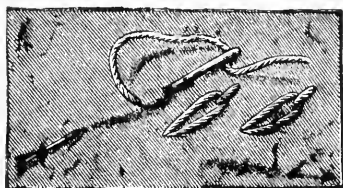


FIG. 31.

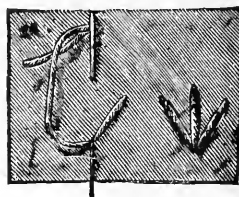


FIG. 32.

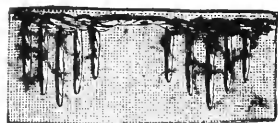


FIG. 33.

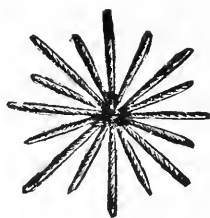


FIG. 34.



FIG. 35.



FIG. 36.



FIG. 37.

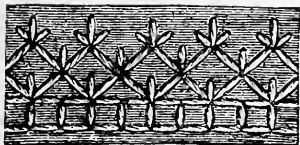


FIG. 38.



FIG. 39.



FIG. 40.



FIG. 41.



FIG. 42.



FIG. 43.



FIG. 44



FIG. 45.

Varieties of Embroidery.

ROMAN EMBROIDERY.

The different kinds of embroidery preferred at present are mostly executed on linen or some material that can be washed, if necessary. Roman embroidery is highest in favor, just now. It is worked on white or natural

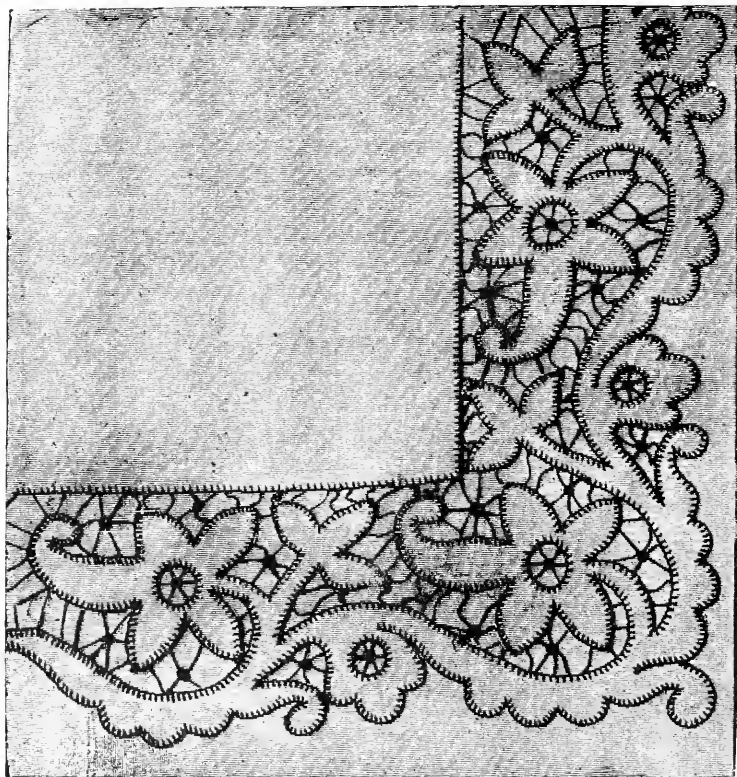


FIG. 46.

colored linen with wash silk either white or brown. The pattern is outlined in a rather open buttonhole stitch, and the spaces between are worked in twisted bars as indicated by the pattern. These spaces are then cut away, leaving the twisted bars to hold the pattern together. The edge is always

scalloped. Sometimes a couching cord is laid on all the edges, and a button-hole stitch done over that. Roman embroidery is not confined to linen alone, but can be used to advantage on felt, sateen, etc., and is very pretty on fancy aprons, or for flounces for children's dresses. Fig. 46 shows a corner of an unbleached linen table spread, worked in brown wash silk.

SKELETON EMBROIDERY.

Skeleton embroidery, sometimes called "tipping," is used extensively on almost every kind of material. The patterns are stamped in very bold designs, usually conventional, and worked in rope silk. The stem and scroll work are done in outline stitch, while the tips of the flowers and leaves are worked in the irregular satin stitch called "long-and-short." A material much in use for table covers, sofa pillows, bed-spreads, sideboard covers, etc., is called Bolton sheeting. It is found in both linen and cotton, is two yards in width, and is usually white, though a few of the art shades are now shown, such as Gobelin blue, mahogany, and sage green. The white is used for bed-spreads, and is handsome embroidered in rope silk or rope linen. It is also very effective as curtains and sideboard covers. Both the white and colored are used for table covers, but the colored is used almost entirely for portieres, sofa pillows and similar articles. Bolton sheeting also comes in all wool a yard and a half in width, and makes very pretty table covers for parlor or dining room. An extremely pretty one was made of a dark Gobelin blue with a border showing a bold conventional design worked with rope silk in five shades of maize brown. Another of mahogany was worked in five shades of the same color.

EMBROIDERY ON TABLE LINEN.

There is a great deal of embroidery being done for the table now. Napkins and tablecloths have the initial or monogram in raised embroidery as before, but there are numerous tray cloths worked either in Roman embroidery or skeleton work on fine linen with white silk. Bright colors are seldom used on the table, except, perhaps, a fine outlining of gold around the white skeleton work. This is done with a single thread of filo-floss. The lunch cloths used for five o'clock tea are always hand embroidered, sometimes in graceful wreaths of flowers in the natural colors, but more often in a conventional design in white, with a fine outlining of some delicate shade, or the wash gold embroidery thread.

There are four grades of silk used in this work: rope silk, a very heavy, rather loosely twisted variety; twisted embroidery silk, which is a little heavier and more firmly twisted than the ordinary embroidery silk; outline embroidery silk which is similar to the twisted embroidery silk, but much finer; and filo-floss which is similar to filling silk, consisting of a thread composed of six strands, which can be used together or separately as desired. These silks are all warranted to wash well, and have been on the market long enough to be tested thoroughly.

KENSINGTON EMBROIDERY.

Kensington embroidery, or "needlework painting," as it is aptly described, is always beautiful and new. It may be worked with a variety of materials. Chenille is suitable for fine work on slippers, suspenders, shopping bags, etc., or filling silk, which comes much cheaper, may be used. For larger articles such as sofa pillows, chair backs, screens, etc., rope silk is very appropriate. It comes in every shade that could be wished, and is heavy enough for plush.

INITIALS AND MONOGRAMS.

Embroidering initials on table and house linen is very much in vogue at present. The work is done in the French style, raised very high, and is both handsome and durable. Tablecloths, napkins, sheets and pillow-cases are worked with the initials of the lady, either separately or in a graceful monogram. These initials are worked squarely in the corner of the napkins, instead of cornerwise as they used to be. Tablecloths are marked in the middle of each end, or the letters are arranged in the center of the cloth so that they can be read from each side when it is spread on the table. Sheets have the letters worked just above the upper hem so that when the sheet is turned back over the spread they can be easily read. Pillowcases are stamped just above the hem, and towels above the border on the side, so that when they are folded into quarter size, the letters may be plainly seen. The size of the letters for sheets, tablecloths and towels should be five or six inches; for napkins and pillow-cases, three or four inches. These are all worked with French embroidery cotton, filled in very high with minut cotton. The filling is done by working lengthwise of the letter in outline stitch, two or three times over, keeping the stitches well toward the center of the space that is being filled in. This makes a firm foundation for the satin stitch, which is then worked crosswise as closely as possible. These letters give a very handsome appearance to linen.

APPLIQUE EMBROIDERY.

Applique embroidery, though not so popular as it was a few years ago, is still used enough to merit description. The foundation for it is usually plush or velvet, though felt and heavy cloth are also used to advantage. Arabesque designs are mostly used for applique work. Unless the foundation is very firm it will require lining, and this is effected by pasting linen at the back, taking care not to wet the material too much. The design to be applied must be traced, then cut with scissors and pasted to the foundation, which should also be traced roughly for the different parts to be fitted to. When thus applied it must be allowed to dry. The foundation is best put into a frame, or it must be held down very firmly by weights in order to keep it quite flat while the applique is drying. The paste to be used for

the purpose is made as follows: To three tablespoonfuls of flour allow half a teaspoonful of powdered resin, mix smoothly with half a pint of cold water, let it boil five minutes, stirring all the time; if the paste is to be kept some time, it will be found



FIG. 47.

advisable to add a teaspoonful of essence of cloves to it while it is boiling. Fig. 47 shows velvet applique on a silk foundation, with the edge worked over in chain stitch. That was the most favored stitch when applique embroidery first came into use, but now, though various embroidery stitches are employed, the couching stitch is by far the most popular. A very pretty effect is obtained by edging the applique design with a line of rich cord couched over a double line of chain stitches. One of the prettiest stitches for applique embroidery is called the pivot edge (Fig. 48). It is worked with fine gold or silver thread, which can easily be twisted into picots as its stiffness allows them to retain their form. Two strands of the cord are sewed down with a third strand of the same.

CUT OR PLUSH EMBROIDERY.

By its use sunniah, cockscorn, golden rod, princess feather, and similar flowers, which were previously very imperfectly represented by a bunch of knot stitches, are closely imitated in texture as well as coloring. To make it, first fill in the flower with



FIG. 48.

large knot stitches of the prevailing color; then (using buttonhole twist) bring the needle up between the knots, lay a double strand of filling silk on the face of the work against the needle; take the needle down in about the same place it came up, but from the other side of the filling silk, so that when drawn down the stitch has caught the filling silk about one-fourth of an inch

from its end; draw the stitch down tightly, which will cause the ends of the filling silk to spring straight up; clip them off with a very sharp pair of



FIG. 49.

scissors. This completes one stitch. Repeat for as many stitches as are required to cover or nearly cover the knots. It is not easily described, but with a little practice is easily and rapidly done; and with taste and judgment in the clipping, and in the number of stitches used, so as to partly, not completely, cover the background of knots, good effects are produced. Make cockscombs a rich, velvety crimson.

ARRASENE EMBROIDERY.

We strongly recommend arrasene to the attention of our readers for its extreme beauty, as well as for its novelty and durability. We give a few hints on the working of arrasene, which we trust will be found useful and pleasing. The design must first be traced upon the material to be worked upon in the same way as for crewel or silk embroidery.

Arrasene may be worked on plush, velvet, cloth, Utrecht velvet, satin, Roman satin, Java canvas or crash. If on furniture-satin, it will not be necessary to line it; if thin satin is used, a lining of muslin, thin linen, or some material of the kind will be needed. Arrasene may be worked either in the hand or in a frame. If the piece of work is large, or the foundation is satin, a frame is convenient to prevent the work from puckering or shrinking, but there is no fear of that with a small piece of work. The needle used for working should be what is called a chenille needle; it is like a Berlin-wool needle, with one exception—it has a sharp point; it must have a very large eye. Wool and silk arrasene are used separately or together; the silk relieves and brightens the wool very much in the same way as filoselle, or filo-floss as it is also called, is used to improve Berlin-wool work. The stitch mostly employed in arrasene is the same as cording stitch, but it is worked rather longer. The arrasene should be twisted in working. As before mentioned, it is not well to use a very long needleful of arrasene, as it becomes somewhat impoverished in working when used too long; it requires to be drawn steadily through the material, so as to prevent roughening it too much. When the work is finished, a soft brush may be used to raise the pile and equalize the surface. Where a stitch of the arrasene does

not quite fall in its place with other stitches, put the needle under it, and give it one twist, which will sometimes greatly improve the work.

RIBBON WORK.

This work is of two kinds, the one being done in very fine, narrow ribbon, combined with embroidery in silk, and the other with wider ribbon together with arrasene or crewel embroidery. This work can be done with but little instruction other than that required to do embroidery in the Kensington style. When the principle of shading is once acquired, the stitches are easily learned; then taste, ingenuity and practice will master that, as well



FIG. 50.

as all styles of art embroidery. Ribbon work is rapidly executed and much admired for home decoration. The fine ribbon is used for the smaller flowers, as the wild aster, forget-me-nots, pansies, violets, snowballs, etc., the stems and foliage being done in embroidery of silk or filoselle. The centers of these flowers are worked in one or more French knots. Then thread a worsted or other large-eyed needle with the ribbon, and take one stitch from the center to the edge of the petal; smooth the ribbon out flat with a stiletto before it is pulled quite down, and be careful not to draw it down too tight or your work will pucker. Work the stems of the flowers, where they show, in stem stitch with brown and green silks, and foliage in Kensington or crewel embroidery. Continue working the petals just as if the needle were threaded with crewel or arrasene. The larger ribbon work is done by cutting pieces twice the size and in the form of the petal you desire to make; run a thread around the edge, draw up, and as it gathers turn under so as to form the exact shape of your petal. Stitch the gathers to keep it in form, then blind stitch to your pattern. Should your pattern be roses, select two or three different shades of ribbon, placing the deepest colors nearest the center, which is to be filled in with French knots of yellow silk. Embroider buds, stems and green leaves. Buds should have a tiny fold of ribbon beneath the embroidery, allowing it to "peep through" where the bud first begins to burst. Of course, I am presuming that the inquirer knows the different stitches used in the embroidery, also that she has stamping patterns or can draw her design to be worked. The materials used for decorating in this way are satin, felt, plush or velvet.

A few designs are here given that are suitable either for ribbon work, or for raised embroidery in natural colors.

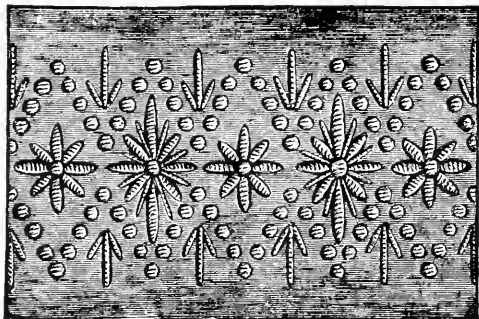


FIG. 51.



FIG. 52.



FIG. 53.

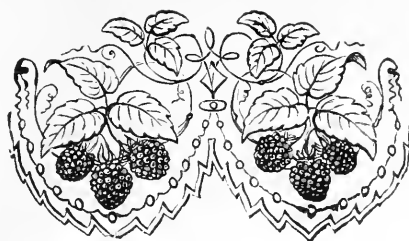


FIG. 54.

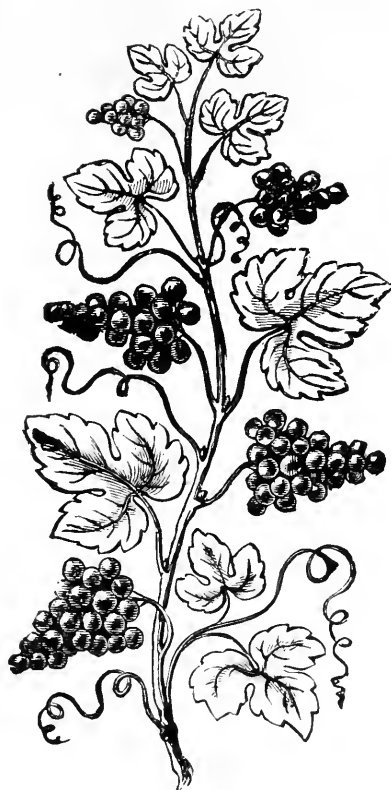


FIG 55.

Uses for Embroidery.

A THREE-FOLD SCREEN.

A three-fold screen admits of a great deal of variety in material, though the background should always be of light weight goods. A new material called "art satin" is very popular just now, and is really the most suitable for the purpose. It is a firm, though light, material, having the finish but not the lustre of satin. Almost all embroidery materials can be used on it with advantage, and look well. It comes in all the new shades that make

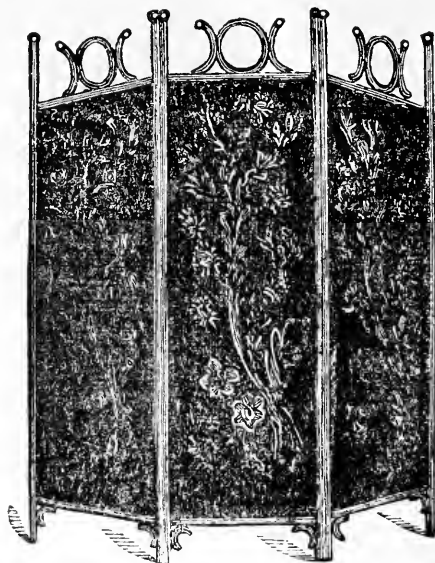


FIG. 56.

such excellent neutral backgrounds for colors. For a three-fold screen one panel might be of dull sage green with a clump of ferns worked at the bottom, and a graceful spray of woodbine trailing in from one side. The second panel should be of Gobelin blue with a few tall hollyhocks worked in pink and yellow, and leaves and stems of shades of olive green. The third panel should be of chamois color, with a conventional design worked in four or five shades of bright maize brown. If the screen is to be decorated by painting, velveteen would make a good background. Plush is too heavy to be of use unless it is put on for a narrow border.

COVER FOR FOOT-REST.

There is no more durable cover for a foot-rest than one made of a good quality of plush. Select the twenty-four inch plush, and embroider it in autumn leaves with filoselle and floss. Crimson is a pretty color for the plush. The leaves should be of natural size, and three in number, placed near the center, carelessly, as if they had been strewn there. The stems should all point in different directions. Shade the smallest leaf from a delicate cream to a bright olive; the medium sized from a silver to a dark sage green; and the largest from a canary to a dark olive. Thirty shades are required for the three leaves—ten for each. The lightest shades are used on the round parts of the leaves, and the darkest on the opposite sides, thus forming distinct outlines at the midribs. If the work is carefully done no veining is required; in fact, veins are out of place on such leaves, for the shading, when properly done, makes them unnecessary. To select the proper shades, choose, first, the cream, silver and canary floss, then add nine shades to each of filoselle, blending them very carefully. Purchase a few skeins of floss of exactly the darkest shade of the filoselle, to use on the edges of the dark portions of the leaves. If one must order, instead of select, the best way is to state that so many shades of cream floss are wanted with nine shades of filoselle blending from cream to olive, ordering the other colors in the same way. In order to have the two olives of a different tone, choose one set of the shades of a light olive and one of a medium. The floss is used only on the edges of the leaves, remember; all the rest must be of filoselle. The stitches in floss must be taken very evenly over the edge, but unevenly on the inside, so the floss and filoselle will blend nicely. The stitches near the midribs must be taken evenly and with the greatest of care, since the least mistake where the dark and light shades come together, will be very noticeable. All the other stitches are taken irregularly, and when well done it is almost impossible to tell where one shade ends and another begins. This work will need to be pressed when finished, for the plush is quite apt to become drawn when so many shades are used. To press it, lay it on a block about the size of the leaves, well covered with very soft goods, and use an iron so small that it need not touch any of the plush around the leaves. The same design can also be utilized for other purposes.

WILD ROSE DESIGN IN PLUSH AND ARRASENE.

For a design showing two full roses and a half-blown one, about a quarter of a yard of plush is required. The color may be pink or buff, one being equally as pretty as the other. From the plush cut thirty petals, these petals to be the shape of those of the natural rose, only broader at the base, and larger. Turn every two together, plush side in, and sew all around except at the base; five of these double petals are required for each rose, the half-blown one taking as many as those full-blown. After the petals are

sewed and turned, gather five of them together by running a thread through the base of each and drawing them to one center; sew them firmly to the center of the full blown rose on the stamped design. Now, with a long thread, begin at the lower left-hand side of one of the petals, and run the needle up the seam and round the petal, taking small and invisible stitches; go on around each petal in this way until you reach your starting point, holding each petal slightly full so that they will curve up in a natural manner. Tack them to the groundwork here and there with invisible stitches, to hold them in place.

The center is done in satin stitch, using No. 2 chenille of a pea-green color. Arrasene will do, if chenille is not handy. The right size for this is 201 or 202. The seeds are made of orange floss in the French knot. The seeds are most effective when placed a short distance from the chenille center and at regular distances apart.

The half-blown rose is gathered like the others and is seeded, but is crushed so that the seeds scarcely show. The buds are made of scraps and do not take much sewing down, as the moss will hold them to their proper place. Now we are ready for the arrasene, which is really beautiful when properly put in. The shades used for this design are as follows: 200, 201, 202 $\frac{1}{2}$ and 202c. The last three are used on the leaves and the first on the buds for high lights.

Use 201 on the round or upper sides of the leaves, the medium next, and the dark at the center. On the edge of the lower side of the leaf, begin with the dark, then put in the medium, and last the light. This will cause the dark and the light to meet at the center, making it distinct. In commencing the leaf, begin at the point with the light shade. After the three shades are filled in, begin with the dark shade at the base of the lower side—never vary from this rule. Slant all stitches in the direction of the veining.

When the leaves are finished, "moss" the half rose and buds, and make the stems. No. 200 is used at the top of the buds and half-rose, shading down to the dark. The blending should be carefully done, as in this lies the beauty of the work. The stems should be of the dark shade touched by high lights where the light would be supposed to fall. Be careful not to draw the work, as it can not be pressed.

WILD ROSES OF RIBBON.

Wild roses are easily made of ribbon, and are very ornamental. They are used to good advantage on the ends of table scarfs, and draperies of that sort. Window lambrequins cut in points and bordered with these are very pretty. The best shade to use is a buff tint, such as comes in the highest light in the olive green arrasenes. It is not so common as pink, and produces a more natural effect. The best background for this is olive. To make the roses cut No. 9 ribbon in strips a little longer than the stamped

petals. Sew a strip of the ribbon to the point of a petal, turning it back and folding it in little pleats. After sewing it in place, turn it over and tack the other side to the center of the rose, pleating this end also. When all the petals are covered, arrange the ribbon so as to form rather round petals by turning the edges in and tacking here and there to hold each petal in its proper place. The rose is to be shaped by the arrangement of the petals. The center is concealed by a covering of No. 2 chenille, which is also put in to help form the shape of the rose. Some wild roses are a little longer one way than the other, while others are perfectly round. The seeds are applied in the same way as on the plush roses, being at regular distances apart, and a short distance from the pea green center. Seeds on buff roses should be of a greenish yellow floss to produce the prettiest effect, but on pink roses, orange is usually preferred. The leaves are of arrasene in three shades. The lightest shade is used on the round side of the leaf, the dark olive on the opposite side, and the medium shade between. The buds are made by folding scraps of silk and mossing them with arrasene. The half blown roses are composed of three petals only, which are sewed flat like those on the full blown roses, but are not seeded. The mossing is used on the half blown roses, and is not difficult to do after a little practice. The stems are done in outline stitch, touched here and there by the high lights. This design is very effective.

SNOWBALLS IN PLUSH.

Snowballs are perhaps showier than any other flower used in embroidery, and they are the most easily made, although no one would think so from seeing them finished. Those made of plush are much prettier than those of ribbosene or arrasene. The petals can be purchased ready cut, or one may cut them at home. To cut them, fold the plush or silk (the latter will do) in a square four double, and cut the shape of the petals, leaving them joined at the center. You really fold the goods just as you would for paper roses, only one time less, that is, folding twice instead of three times.

After your design is stamped and dry and you have the leaves done nicely in arrasene (this part is described later), you are ready to build your balls. To do this, apply a wad of cotton to each ball, as stamped, tack it down, rounding it nicely, and cover this with white velvet, silk, or white felt. Have the ball built out somewhat, but not too much; when each ball is covered with the white goods, sew each petal, or four petals, to their places, filling the center with a French knot made of pea green arrasene or chenille. The balls look better across the room when the centers are prominent, and this is why arrasene is used instead of filoselle.

SNOWBALL LEAVES IN ARRASENE.

In order to execute perfect work in arrasene, three points must be observed and followed.

First, securing the proper shades of a certain set of colors, so as to have them blend perfectly and yet not require too many shades; for arrasene, to be beautiful, must not be crowded. Second, a correct knowledge of where to use these shades; for each has a certain place and must go nowhere else. Third, the twisting of the arrasene so as to form a pretty curl before putting it in; it must not be twisted too much nor allowed to get straight, but must be kept all of the time while working in a pretty curl.

The arrasene used, if of olive greens, is as follows: Nos. 200, 202, 202a, and 202c. If you prefer bright greens, the shades are as follows: Nos. 269, 270, 271, and 273. You should have arrasene needles, which are coarse and have large eyes that will not wear the thread.

Having your needle threaded with the lightest shade, knot the thread and bring the needle up on the right side of the leaf over the point. This shade must be used on the round side of all of the leaves. It is what is called a "high light" and is thus used where the light is supposed to fall directly. The stitches on the right side of the goods are long and those on the other side short. If this point is attended to, there will be a great saving of material. The stitches should not be too regular, but not so irregular as those used in blending into the outer row. In taking the long stitch, the needle should be placed just over the outside line, then the thread brought up on the right side a very short distance from the last stitch, and carried back toward the center, then back and over again, and so on until the round side of the leaf is edged with this shade. These stitches should be taken close enough to cover the edge so that no stamping can be seen. The second shade is next put in, with very irregular stitches; but be very careful not to cross any threads. In carrying the thread up, place the point of the needle between two upper threads, not too high up, and slant the stitches in the direction of the veining. The third shade is put in just the same as the second, and the fourth shade finishes the upper or round side of the leaf. The fourth shade should produce an even outline which represents the mid-rib when the colors are put in on the opposite side of the leaf. The lower side of the leaf is commenced with the darkest shade and gradually blended into the lightest at the center. If these directions are properly followed, the leaves will need no veining, as the lightest and darkest shades meet at the center, producing a beautiful, distinct outline; the upper side will have the sunlight and the lower edge the shadow.

The stems are done in the outline stitch which is very easy. Use the darker shades for these, touching them a little, here and there, with high lights. Never use wool arrasene; silk is so much prettier, especially to accompany silk or silk plush snowballs.

POPPIES OF SILK.

Soft silk of a rich red color should be selected for poppies. Cut a paper pattern of the petals exactly like the design in size and shape, then cut the

silk petals a little larger than the pattern to allow for seams. Cut twice the number wanted, as two cut petals are required for one finished petal. Sew two together, then turn them. These petals are sewed firmly to the center of the poppies, but the edges are allowed to droop or cup up as required by the design. They may be tacked at a short distance from the center, but never at the outer edge. The center is filled in with black silk cut to imitate the natural flower, and the seeds are hung on threads from the center in a natural manner. The leaves of the poppy are always done in sage greens, beginning with silver green and ending with very dark sage.



FIG. 57.

Filoselle, or filo-floss as it is also called, is the best material with which to work the poppy leaves, as it produces a very natural effect and is durable. This design is adapted to a great variety of uses.

PLUSH STRAWBERRIES FOR THROW.

A nice throw for a sideboard is made of tea green silk ornamented with plush strawberries. The plush used may be shaded or of a plain, rich red. The berries are cut like those on the stamped design, but somewhat larger. Two of the pieces are turned together, plush side in, and sewed all around except at the base. When turned, stuff the berry full with cotton, and draw up the base where the stem is to be placed. Cover this end with

chenille of a rather dark sage green, extending it up the berry in several places in a natural manner, then cover the berry with orange colored seeds by taking little short stitches with two strands of filoselle. These seeds must start toward the point of the berry, becoming thicker as they meet at the point. Before fastening the berries on the throw, the leaves should be embroidered in sage green chenille in three shades, the lightest being of a silvery green. The stems are made of wire wound with silk of the same shade of green as that used in the berry, and then inserted into the berry and tacked here and there on the stamped stem in the design, to hold the ornament in the proper place. This throw is finished with fringe or pendants, and the plain end is left somewhat longer than the decorated one. If shaded plush is used for the berries, the brightest shade should be nearest the point.

SLIPPER PATTERN.

A handsome slipper pattern shows pansies of natural size embroidered on black cloth with floss. The work is done in satin stitch. The floss used for the flowers should be that which is shaded from very dark blue to almost white, and worked in just as it comes, so that some petals will be dark, some light, and some mottled. Do not undertake to work them with floss that is not shaded, for they will not be satisfactory. The centers of the pansies are filled by a single French knot. The leaves are worked in shaded sage greens, and the stitches are taken over and over. The first stitch should begin at the point of the leaf with the lightest shade of the floss. Pansies are very appropriate for slippers; they are easily made, durable and very beautiful. They can also be applied to other uses.

POND LILIES.

These are among the prettiest of all embroidered flowers, and when well done, look as natural as the real flower. There are several methods of making them of arrasene; but the best, according to my idea, is of my own invention, and is as follows: Choose a design showing the lilies of natural size floating on water. Cover the edges of all the petals where white is required with white silk arrasene, by bringing the needle up just over the edge, twisting the arrasene and taking back on the inside of the petal. Continue this, slanting all stitches in the direction of the base of the petal, until all the petals are well outlined, then fill in with irregular stitches. Seed the lily with orange arrasene, or No. 2 chenille, by working large French knots against the back row of petals, filling in toward the base of the lily with plenty of seeds. After this, draw the white silk arrasene from the point of each petal, on the second row, to the base, in one long twisted strand. Continue these long stitches until the second row of petals are rounded nicely at the center, causing them to have the appearance of standing out. Be very careful to keep the base of the second row perfect, showing

that the petals are turned in different ways. In full blown lilies the lower row of petals lie on the water and are all white; but in half-blown lilies the lower petals show a green under side, and cup up slightly. The leaves are more difficult than the blossoms. The leaves start in one direction at the stem, and at the point slant in the opposite direction; it is, therefore, very necessary to slant each stitch carefully, and, if necessary, curve it a little. The shades used may be sage greens or olives, but if the latter, bright ones should be chosen; the brown olives are not desirable for anything. About four shades will be needed. The bright buff is used on the round side of the leaf and shaded to dark green at the center; the opposite side is edged with the darkest shade and blended into the light. If the leaf is represented as turned up on the water to show the under side, this is covered with wine colored floss and the stitches are slanted in the direction of the stamping. Pond lilies floating on water should not have stems showing. Never purchase a design showing stems unless the lilies are used as a bouquet. The water on which the lilies float is made of various shades of blue floss, which is drawn through the cloth so as to form straight lines but of different lengths as shown in the design.

PLUSH SOFA PILLOW.

The foundation of this elegant pillow (Fig. 58) is a square tick well stuffed with good lively geese feathers. The cover is of garnet plush, the seam being concealed with a heavy, handsome cord, and finished with garnet silk pompons at the corners. The design of pond lilies is made up of ribbon or satin work for the flowers and buds, arrasene for the leaves, and filoselle for the stems and veinings of the leaves. If white satin is chosen for the lilies and buds, pieces are folded in the general shape of petals, overlapped in as natural a manner as possible, and sewed firmly to the foundation with invisible stitches. Of course, the embroidery is all done before the cover is sewed up. This side is too handsome for common use; but, if desired, a crocheted or drawn-work tidy can be basted to the plain side, if it is intended to make the pillow useful as well as ornamental. It must then be turned over when it is desired to rest the head upon it.

SILK THROW.

A lovely throw is composed of old gold silk embroidered in daisies made of chenille and ribbosene. The daisies should stand all around the bottom, some drooping one way, some another, and others standing erect. Have no set order about the arrangement of them, but let them stand as naturally as possible. Make them look as if growing in water made of silver or of blue and silver tinsel thread. To embroider the leaves, begin at the top and cover with the high light, bringing this shade well over the sides and slanting all stitches in the direction of the base of the leaf. The second shade may come a little lower on the sides of the leaf, and extend up high in the

center of the top or point. The third and last shade finishes the sides and base. Do not attempt to make a midrib, but have all stitches pointing toward the base of the leaf, with the darkest extending well up in the center. The lightest shade should be of a rich buff, and the darkest of a rich, bright olive; then there should be one or two intermediate shades between. The stems are of the darkest shade in outline stitch. The daisies are made by drawing the ribbosene through at the point of each petal, and taking it back at the base. Full blown daisies require more than one strand of the

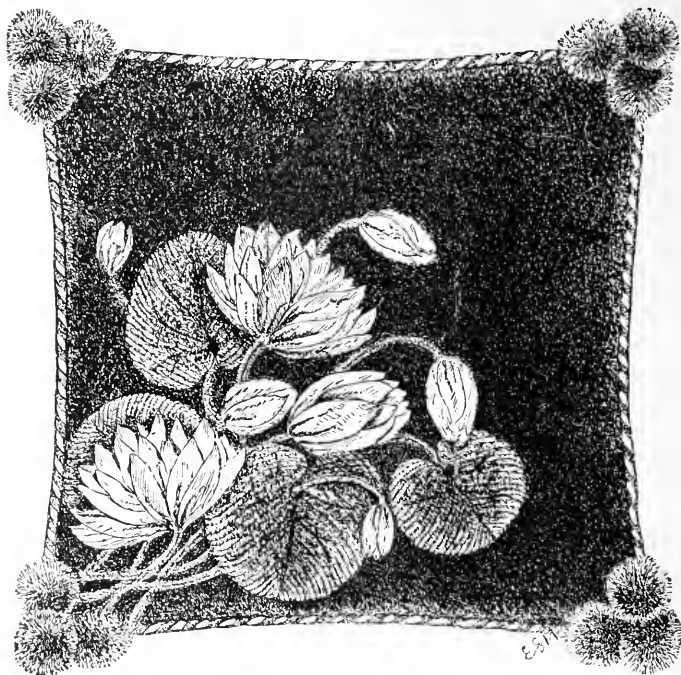


FIG. 58.

ribbosene to give them a full and natural appearance, but all buds and half-blown flowers look best with but one strand to a petal. If the ribbosene becomes twisted while putting it through the goods, it may be straightened by catching the thread at the place where it is drawn through and turned. The seeds are worked in the knot stitch of dark wine colored floss. In erect daisies, the knots form a very important part in the naturalness of the flower, which is supposed to droop all around—the petals on the opposite side not being visible. The knot stitches in these must be taken evenly so as to

curve over the top nicely. It is best to make the leaves first, as the ribbonsene is very delicate and silvery and easily injured. After the flowers are entirely finished, the water is made of the tinsel thread. This is done by

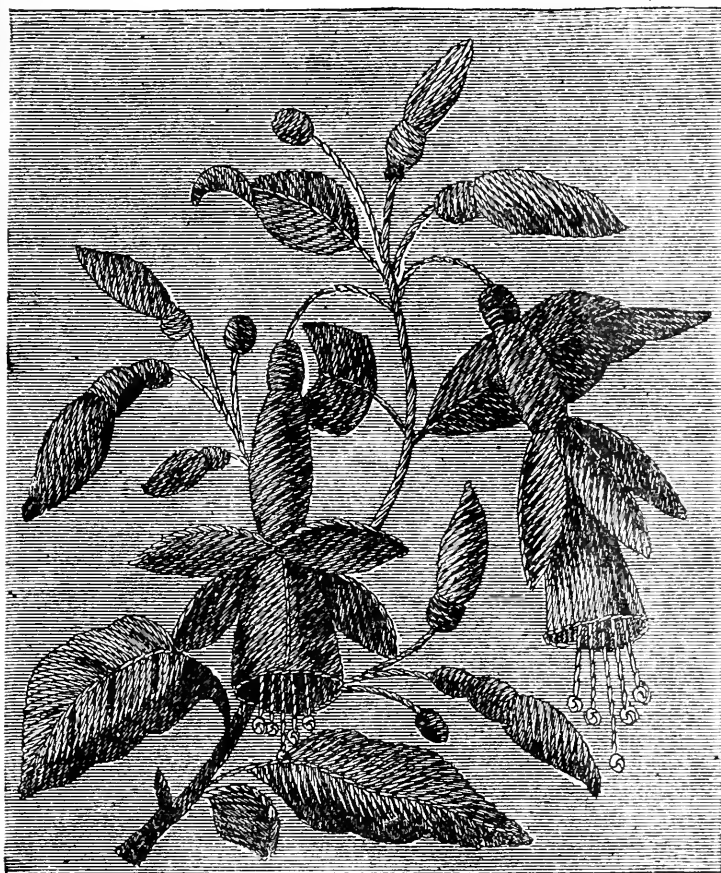


FIG. 59.

simply covering all water lines as traced on the satin with the tinsel thread, taking long and short stitches as required by the lines. The throw should be finished with trimming as near the color of the groundwork as possible, so as not to destroy the richness of the effect of the embroidery. Only one

end of the throw should be embroidered; the other end is finished most prettily by drawing enough of the threads to make a deep fringe. The embroidered end may also be finished by the fringe, and is quite as pretty as when other trimmings are employed.

PINCUSHION.

This pretty design for a pincushion (Fig. 59) is to be worked in silks of natural colors on sage green satin. The filled satin stitch is used in combination with the Kensington outline and the knot stitch. Finish the edge of the cushion with cord or ribbon ruching, and fasten a pretty knot of ribbon in one corner.

COVERING FOR FOLDING STOOL.

Fig. 60 shows a pretty design either for the cover for a folding stool, or a

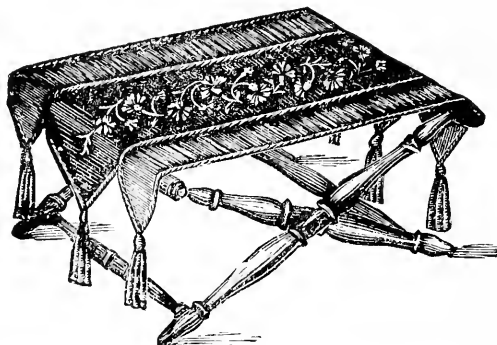


FIG. 60.

scarf for a table. The one represented is composed of three stripes. The two outside ones are of deep blue velvet. The middle stripe is of black satin embroidered with shades of blue and green. The pointed ends should be noticed particularly, for it is one of the prettiest of ways of finishing a table scarf, covering for stool, or the long, lined tidies that grandma finds so comfortable in cold weather, thrown over the back of her rocking chair. A pretty covering for a stool might be made of satin in three pieces with black velvet ribbon between. The satin could be arranged in one broad, or two narrow stripes, as desired. A very striking one could be made of satin of a bright gold color embroidered with a graceful vine of sprays and leaves in black; or the satin might be of a quieter shade, and worked with a vine of wild roses, daisies or forget-me-nots in their natural colors. The cord that hides the seams where the strips are joined should be of a shade that will blend with the background.

POND LILY SPLASHER.

This may be made of buff or gray linen, butcher's linen, momic cloth, or any of the materials used for such purposes. Sketch pond lilies, leaves and rushes with a pencil, and outline them in stem stitch with different colored wash-silks or etching cotton. Finish the top with a narrow hem to which are sewed small brass rings which hook over tacks on the back of the towel rack. The bottom may be fringed, if preferred.

MANTEL LAMBREQUIN.

A handsome mantel lambrequin is made of felt cut in large points. Each point is pinked in little scallops, and ornamented with a design of pansies and leaves in ribbon work, and a delicate vine in silk. The pansies and leaves are grouped near the end of the point, and the vine trails up

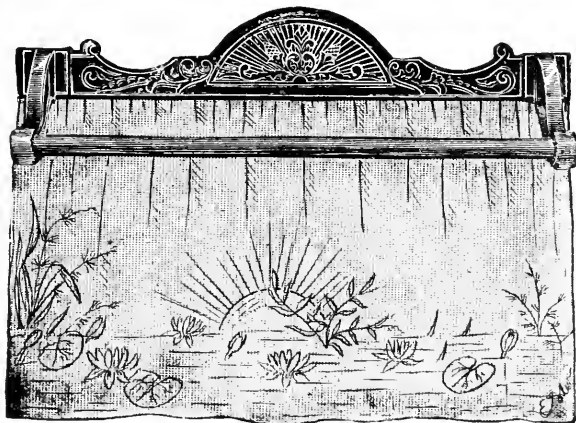


FIG. 61.

nearly to the top of the lambrequin. The pansies are cut from velvet; the leaves may be either worked in silk, or made of satin or ribbosene. The colors should be chosen from the natural flowers and are pretty in olive green felt. Cut a pattern from a flower, then cut the velvet a little larger than the pattern. Work with the natural flower beside you, and copy it closely. It is not difficult to do, and the result will be very satisfactory.

SILK BANNER WITH PEACOCK PLUMAGE.

Single peacock feathers worked in the natural size are much prettier for decorative purposes than the embroidered peacocks, and more easily made. For a satin banner choose white, cream, or a delicate pink satin of good

quality. Stamp on it two or three feathers in a careless position. Have some real feathers when you select your materials, so as to be sure to get the correct shades. The shades mostly used are dark blue, peacock, bright and light green, bronze and gold. The center of each feather, and all lines running around the center, are made distinct by the various colors in their

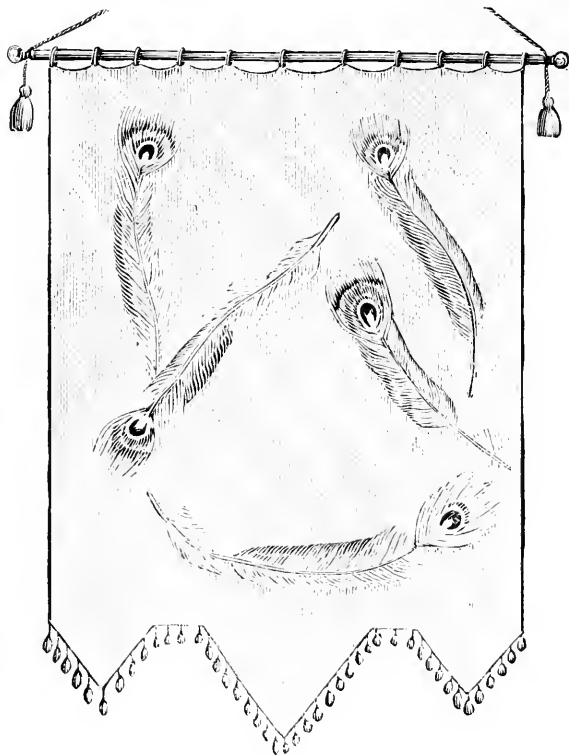


FIG. 62.

proper places. The stitches are taken over and over, very closely and evenly. The remaining part of the feathers is done by taking the long and short stitches as indicated by the stamping. The ends, at the top, and around the sides are touched with very delicate green. The stem is shaded with bronze, becoming darker as it widens. The work is all executed in filling silk. If the worker prefers she may use chenille, which is pretty but not easily used on the delicate portions of the feathers. The filling silk may be divided as

required and is really better for the purpose than any other material. Great care is necessary in stamping peacock feathers, for the lines must be very distinct yet very delicate. To stamp them nicely, place the pattern on a paper after applying the paint, but lift carefully so as not to get the paint spread on the under side. After lifting, place on the satin, press very lightly and lift carefully. The paint used in stamping should not be soft. If the banner is of white or cream, the rod and trimmings should be of gold,—any attempt at other colors will destroy the beauty of the feathers. If the banner is of delicate pink, the balls and pendants should exactly match it, and the rod should be of a silver tint. By following these directions as to trimmings, the peacock feathers will show to the best advantage. This work will press nicely if pressing is required, as is usually the case in order to have the banner hang straight.

Fig. 62 shows a banner with the feathers arranged in oriental style. This is becoming quite popular just now, though it is odd rather than pretty. There is a silk now, woven to represent peacock feathers scattered over handsome backgrounds, that is much used for decorative purposes. A prettier, though more conventional way of arranging the feathers is in a graceful group in one corner; or, arrange three feathers in the middle of the banner, having one slant slightly toward the right, one toward the left, and the third broken and hanging down toward the corner.

EMBROIDERY ON MUSLIN.

Embroidery on muslin underwear is done with French embroidery cotton, and the same stitches may be used as for colored embroidery. Very fine patterns are used. A handsome nightgown has the front of the yoke composed of narrow hand-embroidered insertings alternated with strips of very fine tucks. The back of the nightdress is gathered in to the neck and shirred on a lining to look like a shirred yoke. The sleeves are full with a band of inserting just above the elbow, another band near the wrist, and finished with a wide cuff edged with lace. Corset covers are trimmed with very wide insertion, and narrow embroidered edging. When materials for stamping are not at hand, the pattern may be traced on the muslin with a soft lead pencil. The nicest arrangement for this purpose may be made as follows: Make a frame somewhat taller than a lamp and procure a piece of window glass large enough to be placed on it for a cover. Fasten the pattern to be traced on the glass with a little mucilage at the corners, place a lighted lamp under the glass and the pattern may be easily traced either on paper or muslin. The worker should not attempt open-work embroidery on muslin at first. A pretty design is a plain scallop in buttonhole stitch, each scallop ornamented by three small leaves placed to look like one large leaf. A person with very little ingenuity will be able to secure a pattern by drawing a design on paper, using a small leaf with smooth edges as a copy. Work

the leaves in satin stitch with a midrib, and the stitches slanting from the base of the leaf up toward the center. The stems should all be done in outline stitch. This pattern is pretty for drawers, for a finish to nightgown sleeves that are cut from the coat sleeve pattern, and for corset covers. It can also be used very effectively on flannel.



FIG 63.

BAG TIDY.

This is made of a new material called concordia which resembles honeycomb canvas. The skeleton work and darning are done in three shades of mahogany rope silk. The heading is of surah silk in the darkest shade of mahogany used in the embroidery. The bag is filled with cotton wool

scented with sachet powder, and used for a head rest on a high-back chair. This bag is also used for fancy work, and is hung on the back of a chair in the parlor.

SOFA PILLOW.

The same design that is shown in the bag tidy is also worked on concordia for a lounge pillow. The two sides, each a half yard square, are hemmed separately, and have eyelet holes worked all around the edges at a distance of two inches apart. A puff of satin of mahogany brown is sewed around the pillow, then the two sides are laced on with cord. This pattern is so simple that the novice in embroidery will have no trouble in working it. It is done in outline stitch with knot stitch in the center of the circles, and a little of the long and short stitch in the design within the circle. The rest is darning.

PIANO COVER.

Square pianos are used so much less now than formerly that very few large covers are made, though there is yet, and will be for some time, a moderate demand for them. Felt is the favorite material, as it is very wide and comes in all the new shades. A cover for a square piano requires three or three and a half yards of felt. It is handsome worked in a wide, conventional border with rope silk; but if one is unwilling to undertake so many yards of embroidery, it may be decorated with a few sprays of woodbine, nasturtium, morning-glory, or some other coarse, trailing vine worked with arrasene. Some persons object to felt, but the only substitute at all suitable for a square piano is billiard cloth. Both of these fabrics are two yards wide, and all other material that would suit the purpose at all is only a yard and a half in width. A cover for an upright piano may be made of art satin, wool Bolton sheeting, or any of the new materials, and should always be lined. Some are made to fit the top exactly, others are made to hang over the front six inches or more and there embroidered in a pretty border. The corners are cut so that the front and ends may hang separately. The ends should be half a yard or more in length, and decorated with a deep border or a spray of flowers. A cover for a horizontal semi-grand piano should be made like that for a square piano on the end coming over the key-board, but the other end must be cut to exactly fit the piano, and should be embroidered only in a border. The colors must be chosen with regard to the other furnishings of the room, as a piano cover is large and usually in a prominent position. It would be safe to select either mahogany, old blue or sage green as these colors are much used at present, and are very durable. They are also pretty used in combination; for instance, a mahogany cover might be worked either with old blue or sage green. Fringe is no longer used for the edge, and plush drops are also on the wane. A very pretty finish is made of

silk tassels which can be bought or made at home. A small brass ring crocheted over with silk, and having a tassel two and a half or three inches long looped in, makes a new and very pretty ornament.

A SIMPLE TABLE COVER.

Ladies who have little knowledge of embroidery will be pleased to see this design for a table cover. It is of light blue felt ornamented with a band

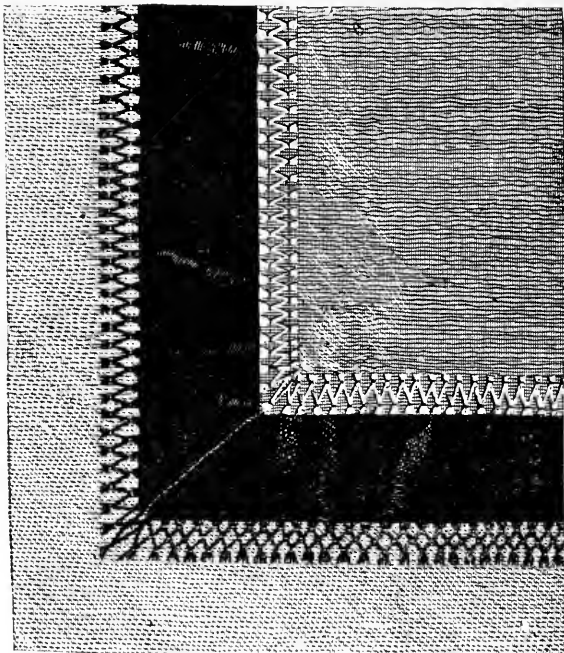


FIG. 64.

of olive green ribbon, fastened down on each side by variations of the fodder stitch described on page 13. The inside row of stitches is worked with bright pink silk fastened down with cardinal silk and is called the two-tie. The outer row is of cardinal silk caught with orange stitches and is called the three-tie. Crewels may be used instead of silk, though they would not be so pretty on a felt foundation. Numberless designs will be suggested to the worker by this cut, whereby, with a very limited knowledge of embroidery, she may make some very pretty fancy work for herself.

CURTAINS.

Very pretty curtains and portieres are made of cotton Bolton sheeting embroidered with linen; or of wool Bolton sheeting worked with rope silk, if something quite expensive is desired. If the wool material is used, it must be lined. They are worked in an all-over pattern, and great care must be used to have them look neat on the under side. The skeleton stitch is best adapted to this purpose, as it looks about the same on both sides. Large, conventional designs, either scattered, or in groups, are good for the purpose, and may be worked in the same colors as the background, and shaded up to the lightest tint. A rather dark shade of ecru, or the new shade called chamois would look very pretty embroidered in maize brown of five or six shades. A dark mahogany with a full shading of the same color, or a combination of mahogany and old blue is well liked. A light shade of sage green worked with a new shading of rope silk called "grape" is much admired. Curtains are very pretty with a border worked to suit the designs grouped over them.



Part II.

KNITTING.

General Directions for the Beginner.

THERE has been a decided revival of interest in knitting, which had threatened to be a lost art, and our girls and women have discovered how many useful and pretty things for home decoration can be made with thread, silk or yarn and knitting needles. There is really no end to them, and a great many novel and standard designs for work of this sort have found their way into domestic periodicals; but so many letters have reached us from readers who do not know how to knit, and can not, therefore, follow directions, that we have decided to devote space to telling just how to do it. It is hoped that the directions will make the matter so plain that all will understand.

THE KNITTING NEEDLES.

For edgings, collars and all narrow work, short needles are more convenient and elegant than long ones; an ordinary needle cut in two, with balls of sealing-wax on the blunt ends, does nicely. A knitting needle "housewife," made on the plan of those for common needles, the flannel divided and numbered for different sizes, from 10 to 24, to roll up and fasten with a button, will be found a most useful addition to the knitting basket. The knitting gauge and a small piece of very fine sandpaper for polishing the needles, if rusty, should always be in readiness. The gauge is a disk of metal perforated with a series of graduated holes. Each hole is of a good size to admit the passage of a certain sized needle, the number of the needle being marked near the aperture to which it belongs. Thus a needle of which one has lost or forgotten the size can be measured very quickly. This is an important point, as the beauty of knitted work depends more upon the use of the proper sized needles than on any other one thing. A pattern that is designed to be knit with No. 16 needles, and which looks very handsome when so worked, may be very ugly and seem another thing altogether if made on needles several sizes coarser or finer. Care should always be exercised, then, to use as nearly as possible the size of needle that is recommended in directions for any pattern. The same care should be used in the selection of materials; for the design which is lovely in soft saxony yarn, may be too loose and "scrawly" to be beautiful or useful, if knit in linen thread or silk.

TO CAST ON STITCHES.

There are several ways to cast on stitches, but the simplest and most satisfactory method is given here. Make a loop in the thread, place it on a needle and take it in the left hand; take the other needle in your right hand and insert it in this stitch; knit this stitch, putting the thread over the needle and bringing it through, but instead of slipping off the first stitch, let it remain and place the second one beside it on the left-hand needle. Continue this process until you have as many stitches as are required on the needle. For a stocking, wriester, mitten, etc., the required number of stitches is divided and put on three or four needles; the ends are joined and the knitting is done round and round the work by a fourth or fifth needle. Most edgings, collars, afghans, suspenders, breadths of skirts, etc., are knit in what is sometimes called a "plain web," back and forth on two needles.

HOLDING THE WORK.

The work must be held in the left hand, the needle pressed against the side of the hand by the third and fourth fingers. The stitches are to be kept near the point of the needle by the pressure of the thumb and second finger, and the first is to be left free to assist in slipping the stitches off, to take, in fact, an active share in the business. A very little practice will enable this finger to ascertain mechanically the difference between a purled or seamed stitch (both words mean the same) and a plain stitch or that of any other variety. Indeed, it is principally on the use or neglect of the sense of touch in the forefinger of the left hand that the capacity of knitting without using the eyes depends. The other needle is held between the thumb and first finger of the left hand, and rests on the hand, not under it. The thread is passed loosely around the little finger, under the second and third fingers and over the tip of the forefinger; this arrangement of the thread over the fingers acts like that for tension on the sewing machine and keeps the thread at the correct point all the time. If the hands are naturally quite dry in texture, it may be necessary, when knitting with silk or linen, which are slippery threads, to wind them twice around the little finger to keep the thread tight enough. A little practice will soon teach one how to manage this point, however. The needle is to be held as near the point as possible, and the thumb kept as close to the needle as if glued to it; for nothing can be more ungraceful, and at the same time more detrimental to rapid working, than incessant motion of the thumb. The arms and elbows should be perfectly easy, presenting no appearance of stiffness; when these rules are observed, no feminine employment is better calculated to display a pretty hand, a well formed wrist and graceful motion, than knitting. The method of holding the wool described above is the one most used in this country and in England. The German way is to manage the thread with the left hand, and it is said that one can knit more rapidly in that way, when one has once mastered it.

OPERATIONS IN KNITTING.

To cast off or bind off stitches. This often has to be done in finishing off work, or in certain portions of edgings to make the pattern. It is done by knitting two stitches and then slipping the first of the two over the other, using the needle held in the left hand for the purpose. A third stitch is then knitted, giving two upon the right-hand needle, the first of which is again slipped over the other, and so on.

Purling and seaming are the same, and consist of knitting a stitch with the yarn brought in front instead of behind the needle, where it is ordinarily. Bring the thread forward, put the right-hand needle into the front of the stitch, thread over and knit the stitch, then carry thread behind the needle again. This is, in effect, just reversing the stitch, so that it looks as if it had been turned back for front. It is also called a "back stitch."

To narrow is to decrease a stitch by putting the right-hand needle into two stitches and knitting them as if they were one.

To widen is to increase or make a stitch, by putting the thread over the needle and then knitting this loop as a stitch the next time across or around.

To increase and to decrease are terms used by some writers to mean making a stitch and narrowing. Three stitches are sometimes knit together as one, both in plain knitting and in purling.

Knitting and purling in the same row. In carrying the thread to the front of the work just before and just after a purled or seamed stitch, care must be taken to see that the thread goes under and not over the needle, as the latter process makes a stitch.

To slip or pass a stitch means to change it from the left-hand needle to the right-hand without knitting it. In making edgings, it is often a good plan to slip the first stitch in each row, for the reason that this stitch is apt to be knit so much more loosely than other stitches.

The best way to fasten on a new thread in knitting is to lay the two ends together, contrariwise, and knit three or four stitches, putting the two threads over together for each stitch, as though they were one thread.

To pick up a stitch is another method of widening or increasing. To do this take up the yarn between two stitches and knit a stitch from it.

A stitch dropped, unfastened from the needle, will of course ravel back to its starting point. Stitches are sometimes dropped at regular intervals in stockings, shoulder capes, etc., and raveled back to form open spaces between rows of solid work.

The twist stitch is like plain knitting, only the needle is put in the back of the stitch.

To do plain knitting, cast on the number of stitches required, hold the needle containing these stitches in the left hand, place the point of the right-hand needle in the first stitch, throw the thread forward and bring it through that stitch, thus making a new stitch on the right-hand needle. The first

stitch on the left-hand needle, which has been used or "knit," is allowed to slip off the needle; and this is continued until all the stitches have been used up and a new row is made on the right-hand needle. Turn this work, take it into the left hand and repeat this process.

Garter stitch. When the work is done on two needles, back and forth, as described above, a succession of ridges is formed, and this work is called "garter stitch." This ribbed effect is owing to the fact that plain knitting has a right and a wrong side, the appearance of the two sides being quite different. In "garter stitch" we have first the right side, and then the wrong side showing, and this makes the ridges. To give a plain surface, knitting with two needles, every other row must be purled, to bring all the right sides of the stitches on the same side.

Ribbed or scamed work is made by alternating plain and purled knitting. The ribs may be one, two or more stitches wide. If two stitches wide, knit two and purl two across or around the work. Many beautiful effects in knitting are given by simple combinations of plain and purled stitches. Remember to pass the thread back under the needle, after the purled stitches. The abbreviations used in directions for knitting are very simple indeed, and though varying with different writers are easily understood if the terms are known. They consist, usually, of the first letters of these words; as *o*, for "over," or *to*, "thread over," or as some write it, *tto*, "throw thread over," meaning the same thing in each case, the putting of the thread around the needle to make a stitch; "t over 3" would mean over three times. So also we have *k* for "knit," *n* for "narrow," and *tog* for "together"; thus, "*k 2 tog*" means "knit two stitches together"; *s* is written for "slip" and *p* for "purl" by some writers. For example, "*s1, k2, o, n, p3 tog, o2, k4.*" This above line, if written out in full, would read: "Slip the first stitch, knit two stitches plain, put the thread over the needle, narrow, purl three stitches together, put the thread over the needle twice, and knit four stitches plain." Stars and brackets or curves are also used, and, like the above, are a great saving in time, patience and eyesight for everyone concerned. Thus, the directions, "purl 19 stitches, knit 9 stitches plain, make 1, narrow, knit 3 plain stitches, make 1, narrow, knit 3 plain, make 1, narrow, knit 4 plain stitches," may be simplified into, "*p19, k9, (make 1, n, k3) 2, make 1, n, k4.*" The part which is to be repeated two or three times is put in brackets or parentheses, and the number of times it is to be repeated is written after it. Where a certain pattern or combination of stitches is to be used over and over across the work or all around it, the portion to be thus repeated is to be placed between stars, as **k3, o2, k2, n, ** and repeat from * to * over and over till the round or the row is completed. The use of the stars here is the same as in crochet work.

A CAUTION.

Frequently directions are given for a pattern which is to be knit back

and forth on two needles, where first one side of the work is toward the knitter and then the other. Now, it must be remembered that if it is desired to knit the same pattern round and round, as in a stocking or mitten, where the outside is always toward the worker, the directions for every other row must be exactly the opposite, that is, the purled stitches must be knit plain, and the plain ones purled. Where the work is narrowed, or the thread is put over, there would be no difference.

Some Special Knitting Patterns.

PLAIN WEB KNITTING.

This consists in simply knitting round and round plain, as in stockings, mittens, or shirt bodies; or, in case of a flat strip, in knitting across plain every other row and seaming back in each case.

RIDGED WORK.

This work is too well known to need extended mention, and consists in throwing up ridges of any desired width by seaming followed by a plainly knitted space. A pretty variation is plain basket work formed by knitting two and seaming two for two rounds, then knitting plain the stitches that

were seamed and seaming those that were knit, for two rounds more, making little squares. These may be made also of 3, 4 or 5 stitches each way, according to the size desired.

PEACOCK-TAIL PATTERN.

Cast on any number of stitches divisible by 9, also four additional stitches (two on each side) for the edges of a flat piece of work. See Fig. 65. The two edge stitches are always knit plain and are not mentioned after the first row.

First Row.—Knit the two edge stitches plain, knit 2, * thread over, knit 1; * repeat from * to * four times; thread over, knit two; repeat from the beginning, ending with 2 plain stitches for the edge.

Second Row.—Purl 2, knit 11, purl 2; repeat.

Third Row.—Narrow, knit 11, narrow; repeat.

Fourth Row.—Purl 2 together, purl 9, purl 2 together; repeat.

Fifth Row.—Narrow, knit 7, narrow; repeat.

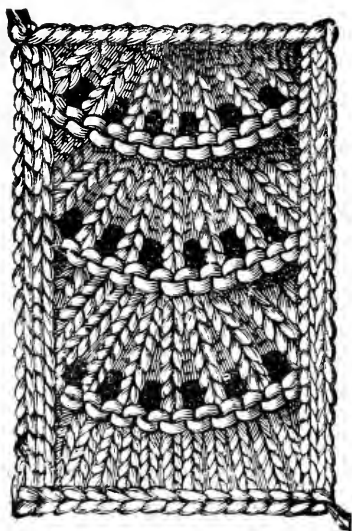


FIG. 65.

Continue in this manner, repeating the pattern from the first row. Knit round and round; this makes a pretty finish for a baby's shirt or for the bottom of a skirt in fine wool.

FANCY RIBS FOR HOSIERY OR MITTENS.

This pattern, shown in Fig. 66, works up handsomely in silk or saxony. The directions are for round-and-round work.

Cast on any number of stitches divisible by 10.

First Round.—Purl 3, thread over, slip 1 (without knitting), knit 1, pass the slipped stitch over, knit 5; so continue all around.

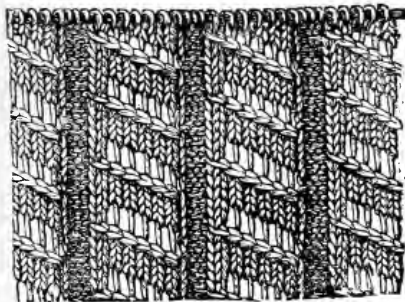


FIG. 66.

Second Round.—Purl 3, knit 2, over, slip 1, knit 1, pass the slipped stitch over, knit 4, and repeat all around.

Third Round.—Purl 3, knit 2, over, slip 1, knit 1, pass the slipped stitch over, knit 3, and repeat.

Fourth Round.—Purl 3, knit 3, over, slip 1, knit 1, pass the slipped stitch over, knit 2; repeat.

Fifth Round.—Purl 3, knit 4, over, slip 1, knit 1, pass the slipped stitch over, knit 1; repeat.

Sixth Round.—Purl 5, knit 5, over, slip 1, knit 1, pass the slipped stitch over; repeat. Repeat from the first as far as desired.

KILT PATTERN.

Cast on any number of stitches divisible by 9.

First Row.—Purl 8, knit 1; repeat.

Second Row.—Purl 2, knit 7; repeat.

Third Row.—Purl 6, knit 3; repeat.

Fourth Row.—Purl 4, knit 5; repeat.

Fifth Row.—Purl 4, knit 5; repeat.

Sixth Row.—Purl 6, knit 3; repeat.

Seventh Row.—Purl 2, knit 7; repeat.

Eighth Row.—Like first row.

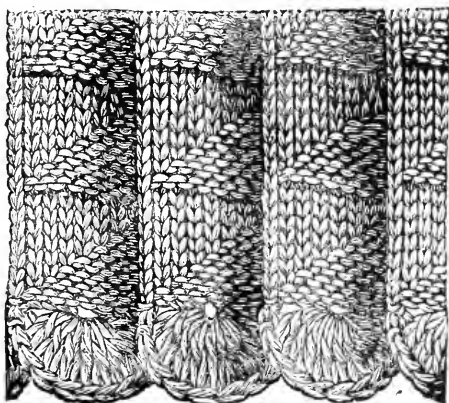


FIG. 67.

Ninth Row.—Like first row.

Repeat the pattern from the second row. Crochet a deep scallop on the bottom, of wool or a mixed thread of wool and silk.

LOOPED KNITTING.

Two large needles for wool knitting will be required, and one flat wooden mesh. Cast on any desired number of stitches.

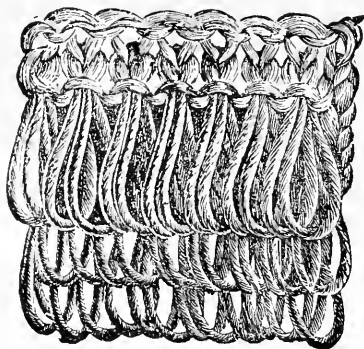


FIG. 68.

stitch, and repeat what has been explained. Kint the last stitch without a loop.

Third Row.—Before drawing out the mesh, turn the work and knit one plain row. Every double stitch is knitted as one stitch so as to retain the same number of stitches as in the first row.

Fourth Row.—Like the second.

Continue the pattern to any extent desired. This style of knitting is useful for hoods.

AFGHAN PATTERN IN KNOTTED STITCH.

See Fig. 69.

Use heavy wool, and cast on 11 stitches.

First Row.—Knit all plain, throwing the wool over the needle twice before each stitch.

Second Row.—Each stitch now has three parts: knit the first plain, purl the second, knit the third

First Row.—Knit across plain.

Second Row.—Slip the first stitch; insert the needle into the next stitch, and throw the cotton forward as if you were going to knit the stitch; place the mesh behind the needle in the right hand, and turn the wool which is on this needle upward, bring it back again on the needle so that it is wound once around the mesh, and twice round the needle. Then draw the double stitch through the second stitch, knit it, and insert the needle into the next

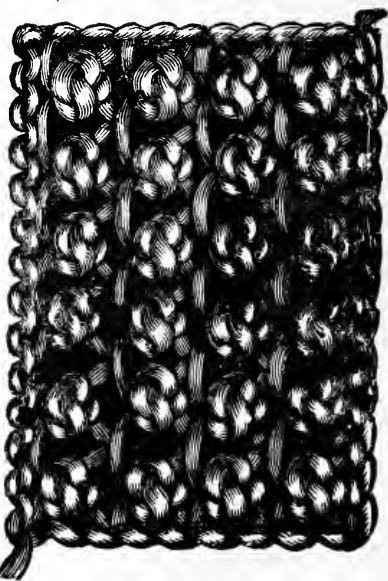


FIG. 69.

plain; cast off the second over the third, and the first over the second, leaving but one stitch, and so continue to the end.

Repeat from the first. It can be made as wide as desired.

WAVE PATTERN.

Cast on any number of stitches divisible by 12, and two extra stitches for the end.

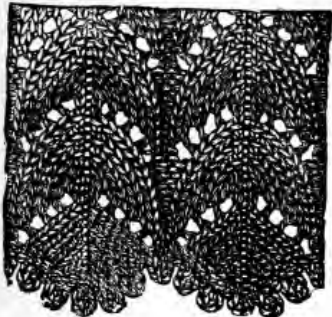


FIG. 70.

First Row.—Purl 2, thread over, knit 3, knit 2 together at the back, narrow, knit 3, over; repeat from the beginning of the row; finish the row with purl 2.

Second Row.—Knit the purled and purl the knitted and loop stitches of the previous row.

Third Row.—Purl 2, knit 2, over, knit 1, knit 2 together at the back, narrow, knit 2, over, knit 1; repeat from the beginning of the row; finish with purl 2.

Fourth Row.—Like second row.

Fifth Row.—Purl 2, knit 2, over, knit 1, knit 2 together at the back,

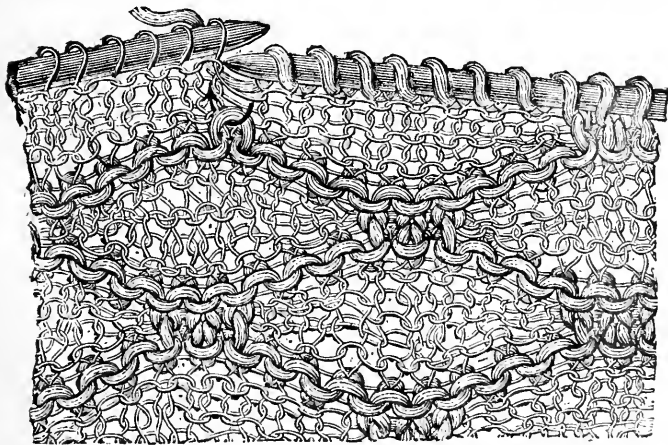


FIG. 71.

narrow, knit 1, over, knit 2; repeat from the beginning of the row; finish with purl 2.

Sixth Row.—Like second row.

Seventh Row.—Purl 2, knit 3, over, knit 2 together at the back, narrow, over, knit 3; repeat from the beginning of the row; finish with purl 2.

Eighth Row.—Like second row.

Repeat from the first row.

For the crochet edge: Work one double into the first stitch in the depth of scallop, four chain, one double into the first, one double into next stitch,*

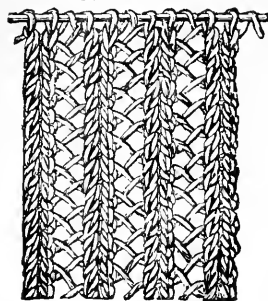


FIG. 72.

four chain, one double into the first, pass over one stitch, one double into the next; repeat from the * four times more, then repeat from the beginning of the row. This makes a pretty border for a shawl, counterpane or child's skirt.

LOZENGE PATTERN FOR SHAWLS OR MUFFLERS.

This is made of Berlin and ice wool, in white, solid color, or two contrasting colors. Work in plain knitting throughout. Use two bone needles, No. 9. (See Fig. 71.)

First Row.—With Berlin wool.

Second to Ninth Row.—With ice wool.

Tenth Row.—With Berlin wool. To form the lozenge-shaped pattern, when working the first and second stitches, pick up and knit the corresponding stitches of the last Berlin row with them, knit 8 stitches, then pick up the next two stitches, and so continue to the end of the row.

Eleventh Row.—Knit plain with Berlin wool.

Repeat from the second row, reversing the pattern formed in the tenth row by picking up the stitches between those picked up in the tenth row.

Three hundred stitches are needed for a shawl. Decrease to secure the proper shape, by narrowing at the end of each row. Crochet scallops on the straight edge, and tie in fringe on the sides.

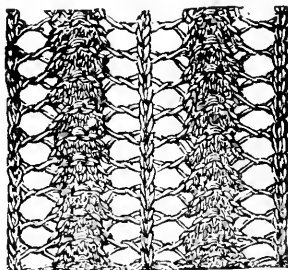


FIG. 73.

HERRINGBONE STRIPE.

Cast on any number of stitches divisible by 3. (See Fig. 72.)

First Row.—1 plain, narrow, thread over; repeat to last 2 which are knit plain.

Second Row.—Seam 1, seam 2 together, over, repeat till last 2 which are seamed. Commence at first row.

TWISTED BAR STRIPE.

Cast on any number of stitches divisible by 6. (See Fig. 73.)

First Row.—One plain, thread over, 1 plain, knit 3 together, 1 plain, over; repeat.

For the second and every alternate row the single stitch between the two made stitches is seamed; the rest of the row is knitted.

Repeat these two rows.

CASE WORK PATTERN.

Cast on any number of stitches divisible by 4.

First Row.—Thread over, 1 plain; over, 3 plain; repeat to end of row.

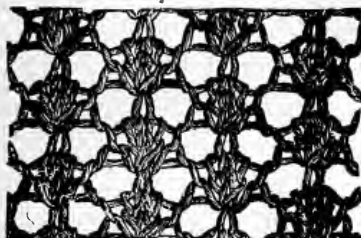


FIG. 74.

Second Row.—All seamed.

Third Row.—Three plain, over, slip 1, narrow, pass slipped stitch over, over; repeat.

Fourth Row.—All seamed.

Fifth Row.—Over, slip 1, narrow, pass slipped stitch over, over, 3 plain.

Sixth Row.—All seamed.

Seventh Row.—Like third row.

Eighth Row.—All seamed.

Ninth Row.—Over, slip 1, narrow, pass slipped stitch over, over, 3 plain.

Tenth Row.—Repeat from the third row.

VANDYKE PATTERN.

Cast on 9 stitches for each pattern, or any number of stitches divisible by 9.

First Row.—Three plain, * over, narrow at the back, 4 plain, * repeat from * to *.

Second Row.—All seamed.

Third Row.—One plain, narrow, over, 1 plain, over, narrow at the back, repeat.

Fourth Row.—All seamed.

Fifth Row.—Narrow, * over, 3 plain, over, slip 1, narrow, pass the slipped stitch over, * repeat from * to *.

Sixth Row.—All seamed, repeat from first row.

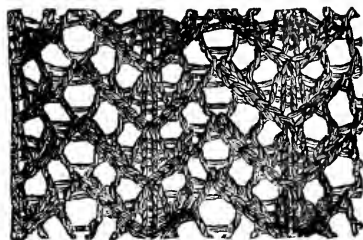


FIG. 75.

CABLE PATTERN.

Always cast two stitches over so as to knit the first and last stitch plain.

Cast on any number of stitches divisible by 8.

First Row.—Plain.

Second Row.—Seam 1, over, slip 1, 1 plain, pass slipped stitch over, seam 1, over twice, 4 plain; repeat.

Third Row.—Seam 1, 1 plain, seam 2, 1 plain; repeat.

Fourth Row.—Seam 1, over, slip 1, 1 plain, pass slipped stitch over, seam 1.



FIG. 76.

Now take the next two stitches on a 3d needle and keep them on the right side of your knitting; 2 plain, knit 2 plain on 3d needle.

Fifth Row.—Seam 1, 1 plain, seam 2, 1 plain; repeat.

Begin again from the 2d row.

If you desire your cable broader you need only add a few more stitches, say 9 or 10 to the pattern. With 10 stitches you slip off 4 to the 3d needle.

LATTICE-WORK PATTERN.

This is very handsome for a baby's coverlet.

Cast on in white wool 110 stitches on long wooden needles, No. 6.

You can put a border on when finished.

Cast on 22 stitches, 6 stitches to each pattern, make 2 plain stitches at the beginning and end of row.

First Row.—All plain.

Second Row.—Two plain, * take off 6 long stitches, and pass the first 3 over the second 3, but do not let them slip off; now knit these 6 plain. * Repeat from * to *.

Knit 2 plain rows. Repeat from second row.

You can make the other stripe different, if you wish.

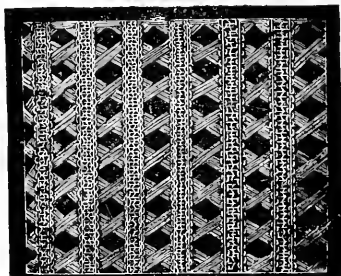


FIG. 77

FERN PATTERN.

Cast on any number of stitches divisible by 18.

First Row.—Seam 1, slip 1, 1 plain, pull slipped stitch over, 3 plain, thread over, narrow, over, 3 plain, over, slip 1, 1 plain, pull slipped stitch over, over, 3 plain, narrow; repeat.

Second, Fourth, Sixth and Eighth Rows.—Plain.

Third Row.—Seam 1, slip 1, 1 plain, pull slipped stitch over, 2 plain, over, 2 plain, over, 1 plain, slip 1, narrow, pass slipped stitch over, 1 plain, over, 2 plain, over, 2 plain, narrow; repeat.

Fifth Row.—Seam 1, slip 1, 1 plain, pull slipped stitch over, 1 plain, over, 3 plain, over, 1 plain, slip 1, narrow, pass slipped stitch over, 1 plain, over, 3 plain, over, 1 plain, narrow; repeat.

Seventh Row.—Seam 1, slip 1, 1 plain, pull slipped stitch over, over, 2 plain, narrow, over, 1 plain, over, slip 1, narrow, pass slipped stitch over, over, 1 plain, over, slip 1, 1 plain, pull slipped stitch over, 2 plain, over, narrow; repeat.

This pattern is very pretty for tidies or quilts made in strips; it is also pretty for bags. If used for this purpose, it would be necessary to line the knitted part with something bright in silk or satin, and use ribbon of the same shade for draw-strings in the top. Knit in ice wool or shetland wool,

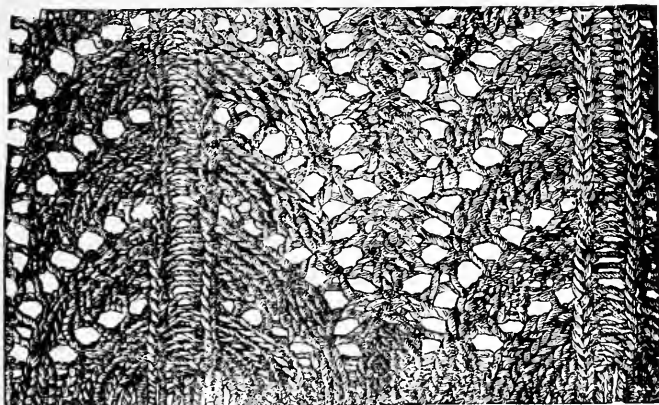


FIG. 78.

it is lovely for shawls, or head wraps, and in saxony, it makes a handsome scarf.

TRELLIS PATTERN.

Cast on any number of stitches divisible by 9. (See Fig. 79.)

First Row.—Three plain, narrow, thread over, 4 plain, repeat.

Second, Fourth, Sixth and Eighth Rows.—Plain.

Third Row.—2 plain, narrow, over, narrow, over, 3 plain, repeat.

Fifth Row.—1 plain, narrow, (over, narrow) twice, over, 2 plain, repeat.

Seventh Row.—Narrow, (over, narrow) 3 times, over, 1 plain, repeat.

Commence at first row.

TENNIS PATTERN.

Cast on any number of stitches divisible by 9. (See Fig. 80.)

First Row.—Slip 1, 1 plain, pull slipped stitch over, 5 plain, over, 1 plain, over, 1 plain; repeat.

Second Row.—Slip 1, 1 plain, pull slipped stitch over, 8 plain.

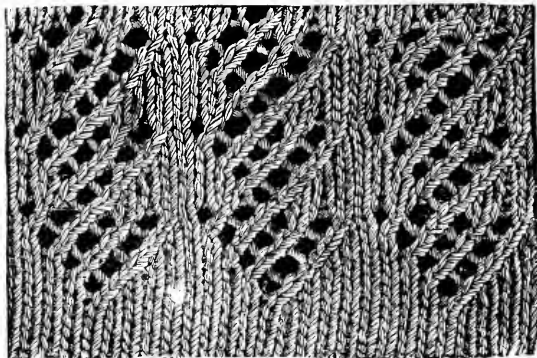


FIG. 79.

Third Row.—Slip 1, 1 plain, pull slipped stitch over, 4 plain, over, 1 plain, over, 2 plain; repeat.

Fourth, Sixth, Eighth, Tenth and Twelfth Rows.—Like 2d.

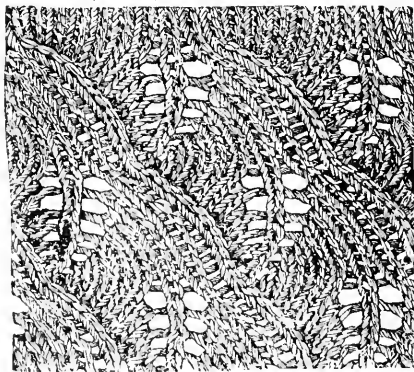


FIG. 80.

Fifth Row.—Slip 1, 1 plain, pull slipped stitch over, 3 plain, over, 1 plain, over, 3 plain; repeat.

Seventh Row.—Slip 1, 1 plain, pull slipped stitch over, 2 plain, over, 1 plain, over, 4 plain; repeat.

Ninth Row.—Slip 1, 1 plain, pull slipped stitch over, 1 plain, over, 1 plain, over, 5 plain; repeat.

Eleventh Row.—Slip 1, 1 plain, pull slipped stitch over, over, 1 plain, over, 6

plain; repeat. Continue in this manner from the beginning.

RAISED PLAIT KNITTING FOR CARRIAGE RUG.

This is represented in Fig. 81.

Needles No. 5, 3 pounds and 3 ounces of 12-thread fleecy wool. You must also have an extra needle by you.

It is to be done in stripes and then crochétted together.

Cast on 20 stitches and knit 6 plain rows.



FIG. 81.

Seventh Row.—4 plain, seam 4, turn round and knit and seam these 4 alternately until 11 rows are done. When 11 rows are done, slip these 4 stitches on to the extra pin, which you must keep on the right-hand side of your knitting. Seam 4 stitches on the right-hand needle off the 2d needle on the left, leaving the 3d needle hanging down over the right side of the knitting; then seam the 4 stitches on the above-mentioned 3d needle, seam 4, 4 plain.

Eighth Row.—All plain.

Ninth Row.—4 plain, seam 12, 4 plain.

Tenth Row.—8 plain, turn round and seam and knit these 4 alternately till 11 rows are done. Slip them on to the extra needle, and let it hang down over the right side of the knitting. Knit 4 stitches plain on the right-hand needle off the left one, then 4 plain, rest plain.

Eleventh Row.—Four plain, seam 12, 4 plain.

Twelfth Row.—All plain.

Repeat from seventh row till one yard and a half is done, then knit 6 plain rows, and bind off.

Make 5 stripes and join. Put a fringe or edge on.

BABY'S KNITTED AFGHAN OR CARRIAGE ROBE.

Fig. 82 shows a single stripe.

Long wooden needles, No. 10, and a third short needle are required; also one and one-half pounds of pale blue wool.

Cast on 150 stitches, and knit 1 plain rows.

First Row of Pattern.—* 8 plain, narrow, thread over, narrow, over, narrow, over, narrow; * repeat from * to * to the last 6 stitches which are plain.

Second Row.—Two plain, seam 4. * seam 8, 2 plain, seam 4. 2 plain; * repeat from * to *.

Third Row.—* Nine plain, over, narrow, over, narrow, over, narrow

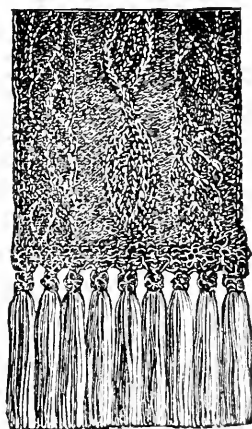


FIG. 82.

over, 1 plain; * repeat from * to *. The last 6 stitches are plain.

Fourth Row.—Two plain, seam 4, * seam 9, 2 plain, seam 4, 2 plain; * repeat from * to *.

Fifth Row.—* Two plain, slip 2 stitches on to the extra needle, 2 plain, knit 2 plain off the extra needle, 2 plain, over, narrow, over, narrow, over, narrow, over, narrow; * repeat from * to *. At the end, slip 2 on the extra needle, 2 plain, knit 2 plain off the extra needle, 2 plain.

Sixth Row.—Two plain, seam 4, * seam 9, 2 plain, seam 4, 2 plain; * repeat from * to *.

Seventh Row.—* Eight plain, knit 3 stitches together, (over, narrow) 3 times; * repeat from * to * till last 8 stitches which are plain.

Repeat from second row.

When long enough, add a fringe or the Rose-leaf lace given on page 61. It must be knit of wool of the shade of the afghan and sewed on carefully.

NOTE.—In the last patterns, if four needles are used, it is all right to make the plain rows when directed; but in tidy strips or bed quilts or afghans, in order to keep the patterns on the right side, a seam row must be made instead of plain, that is, in any pattern where a plain row is given.

STAR PATTERN.

See Fig. 83.

Two balls No. 14 knitting cotton, four needles. Cast on 8 stitches, 3 stitches on two, and 2 on one needle.

First and every alternate row.—Plain all around. After knitting the 17th row, there should be 27 stitches on each of two needles and 18 on the third.

Second Row.—Thread over, 1 plain, all around.

Fourth Row.—Over, 2 plain; repeat all around.

Sixth Row.—Over, 3 plain, all round.

Eighth Row.—Over, 4 plain, all round.

Tenth Row.—Over, 5 plain, all round.

Twelfth Row.—Over, 6 plain, all round.

Fourteenth Row.—Over, 7 plain, all round.

Sixteenth Row.—Over, 8 plain, all round.

Eighteenth Row.—Over, 1 plain, over, narrow, 6 plain, all round.

Twentieth Row.—Over, 1 plain, over, narrow, over, narrow, 5 plain, all round.

Twenty-second Row.—Over, 1 plain, (over, narrow) 3 times, 4 plain, all round.

Twenty-fourth Row.—Over, 1 plain, (over, narrow) 4 times, 3 plain, all round.

Twenty-sixth Row.—Over, 1 plain, (over, narrow) 5 times, 2 plain, all round.

Twenty-eighth Row.—Over, 1 plain, (over, narrow) 6 times, 1 plain, all round.

Thirtieth Row.—Over, 1 plain, (over, narrow) 7 times, all round.

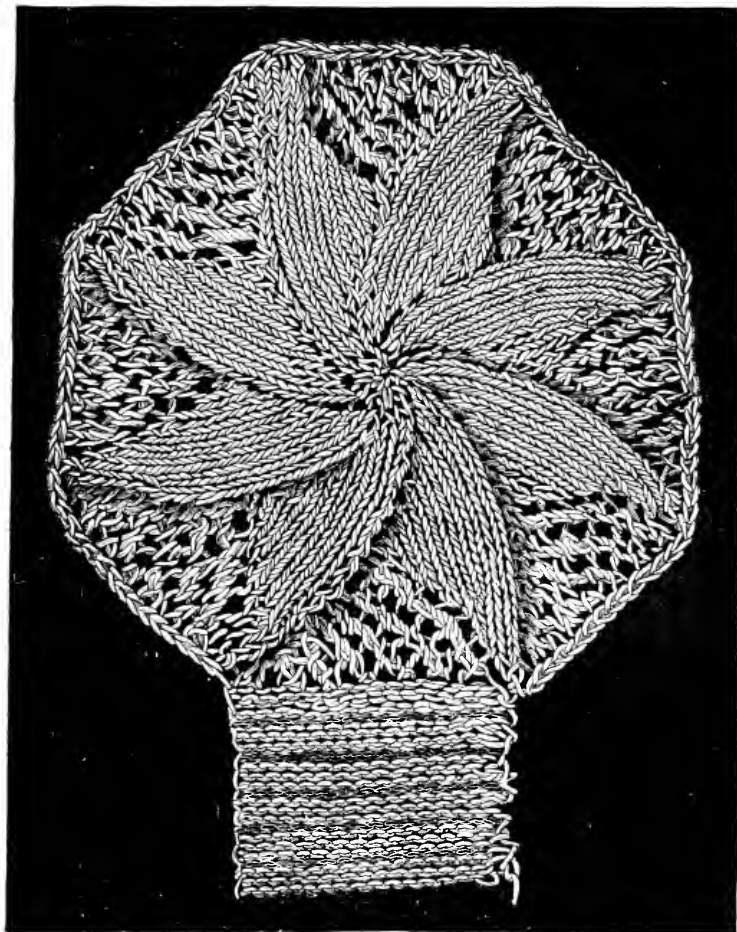


FIG. 83.

You now have 48 stitches on each of two needles, and 32 stitches on one needle. Bind off all but 16 stitches on the needle which has the least number of stitches. Knit across plain twice, seam across, plain across; this makes 1 rib. You want six of these ribs on the right side.

Sew the stars together, putting a star opposite a block. Fifteen make a good-sized tidy.

BRAID STRIPE.

This is very pretty for fancy mittens or children's hose.

Cast on 13 stitches.

First Row.—Seam 2, knit 9, seam 2.

Second Row.—Seam 2, knit 9, seam 2.

Third Row.—Seam 2, knit 3, take off on a darning needle 3, holding darning needle from you; knit 3 on left-hand needle, then knit 3 from darning needle, seam 2.

Fourth Row.—Seam 2, knit 9, seam 2.

Fifth and Sixth Rows.—Same as 4th.

Seventh Row.—Seam 2, take off on darning 3, holding the darning to you instead of from you, knit 3 from left-hand needle, now 3 from darning, knit 3, seam 2.

Eighth Row.—Seam 2, knit 9, seam 2.

Ninth and Tenth Rows.—Same as 8th.

Eleventh Row.—Same as 3d.

Repeat, always bringing the three stitches on either side of the braid over the three stitches in the center. You will have no trouble. Those who knit children's hose will find this pretty for the side stripe.

OAK-LEAF PATTERN FOR MITTENS.

Cast 28 stitches on a needle.

First Row.—Knit 9, narrow, over, knit 1, over twice, seam 2, leave thread over, knit 1, over, slip and bind, knit 9, seam 2.

Second Row.—Knit 8, narrow, knit 3, seam 2, knit 3, slip and bind, knit 8, seam 2.

Third Row.—Knit 7, narrow, knit 1, over, knit 1, over, knit 1, seam 2, knit 1, over, knit 1, over, knit 1, slip and bind, knit 7, seam 2.

Fourth Row.—Knit 6, narrow, knit 5, seam 2, knit 5, slip and bind, knit 6, seam 2.

Fifth Row.—Knit 5, narrow, knit 2, over, knit 1, over, knit 2, seam 2, knit 2, over, knit 1, over, knit 2, slip and bind, knit 5, seam 2.

Sixth Row.—Knit 4, narrow, knit 7, seam 2, knit 1, slip and bind, knit 4, seam 2.

Seventh Row.—Knit 3, narrow, knit 3, over, knit 1, over, knit 3, seam 2, knit 3, over, knit 1, over, knit 3, slip and bind, knit 3, seam 2.

Eighth Row.—Knit 2, narrow, knit 9, seam 2, knit 9, slip and bind, knit 2, seam 2.

Ninth Row.—Knit 1, narrow, knit 4, over, knit 1, over, knit 4, seam 2, knit 4, over, knit 1, over, knit 4, slip and bind, knit 1.

Tenth Row.—Narrow, knit 11, seam 2, knit 11, slip and bind, seam 2.

Repeat from the first.

Knitted Laces.

The following laces can be developed in fine or coarse linen or cotton, or in silk or saxony, with very pleasing results. The directions usually mention some particular material which is very suitable, but others may often be used with equally good effect. Insertions to match may always be made by knitting both edges like the top of the lace.

ROSE-LEAF LACE.

The materials required for the pattern shown in Fig. 84 are No. 50 or 70 linen thread, and two No. 18 needles; or saxony yarn, and two No. 16 needles of steel.

Cast on 31 stitches, knit across plain.

First Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 1 plain, narrow, seam 1, narrow, 1 plain, over twice, seam 1, over, 1 plain, narrow, seam 1, narrow, 1 plain, over, 3 plain, over, narrow, over twice, narrow, over twice, 2 plain.

Second Row.—Slip 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, over, narrow, seam 4, 1 plain, seam 3, 1 plain, seam 3, 1 plain, seam 6, over, narrow, 2 plain.

Third Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 1 plain, narrow, seam 1, narrow, 1 plain, seam 1, 1 plain, seam 1, 1 plain, narrow, seam 1, narrow, 1 plain, over, 3 plain, over, narrow, 7 plain.

Fourth Row.—Slip 1, 8 plain, over, narrow, seam 4, 1 plain, seam 2, 1 plain, seam 2, 1 plain, seam 6, over, narrow, 2 plain.

Fifth Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 1 plain, over, narrow, seam 1, narrow, seam 1, narrow, seam 1, narrow, over, 1 plain, over, 3 plain, over, narrow, over twice, narrow, over twice, narrow, over twice, 3 plain.

Sixth Row.—Slip 1, 3 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, over, narrow, seam 5, 1 plain, seam 1, 1 plain, seam 1, 1 plain, seam 7, over, narrow, 2 plain.

Seventh Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 3 plain, over, knit 3 stitches together, seam 1, knit 3 stitches together, over, 3 plain, over, 3 plain, over, narrow, 11 plain.

Eighth Row.—Bind off 7, 5 plain, over, narrow, seam 7, 1 plain, seam 9, over, narrow, 2 plain.

INSERTION TO MATCH ROSE-LEAF LACE.

Cast on 29 stitches; knit across plain.

First Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 1 plain, narrow, seam 1, narrow, 1 plain, over twice, seam 1, over, 1 plain, narrow, seam 1, narrow, 1 plain, over, 3 plain, over, narrow, 2 plain.

Second Row.—Four plain, over, narrow, seam 4, 1 plain, seam 3, 1 plain, seam 3, 1 plain, seam 6, over, narrow, 2 plain.

Third Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 1 plain, narrow, seam 1, narrow, 1 plain, seam 1, 1 plain, narrow, seam 1, narrow, 1 plain, over, 3 plain, over, narrow, 2 plain.

Fourth Row.—Four plain, over, narrow, seam 4, 1 plain, seam 2,^o 1 plain, seam 2, 1 plain, seam 6, over, narrow, 2 plain.



FIG. 84.

Fifth Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 1 plain, over, narrow, seam 1, narrow, seam 1, narrow, seam 1, narrow, over, 1 plain, over, 3 plain, over, narrow, 2 plain.

Sixth Row.—Four plain, over, narrow, seam 5, 1 plain, seam 1, 1 plain, seam 1, 1 plain, seam 7, over, narrow, 2 plain.

Seventh Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 3 plain, over, knit 3 together, seam 1, knit 3 together, over, 3 plain, over, 3 plain, over, narrow, 2 plain.

Eighth Row.—Four plain, over, narrow, seam 7, 1 plain, seam 9, over, narrow, 2 plain.

Ninth Row.—Slip 1, 3 plain, over, narrow, 1 plain, over, 5 plain, over, knit 3 together, over, 5 plain, over, 3 plain, over, narrow, 2 plain.

Tenth Row.—Four plain, over, narrow, seam 19, over, narrow, 2 plain.

GRECIAN LACE.

The materials required for the Grecian lace shown in the 85th illustration are No. 40 spool cotton and No. 18 needles.

Cast on 50 stitches, and knit across plain.

First Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 9 plain, narrow, over twice, narrow, 1 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Second Row.—Slip 1, 29 plain, seam loop, 10 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Third Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 15 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Fourth Row.—Slip 1, 41 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Fifth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 7 plain, narrow, over twice, narrow, narrow, over twice, narrow, 1 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Sixth Row.—Slip 1, 29 plain, seam loop, 3 plain, seam loop, 8 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Seventh Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 17 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Eighth Row.—Slip 1, 43 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Ninth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 5 plain, narrow, over twice, narrow, narrow, over twice, narrow, narrow, over twice, narrow, 1 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Tenth Row.—Slip 1, 29 plain, seam loop, 3 plain, seam loop, 3 plain, seam loop, 6 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Eleventh Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 19 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

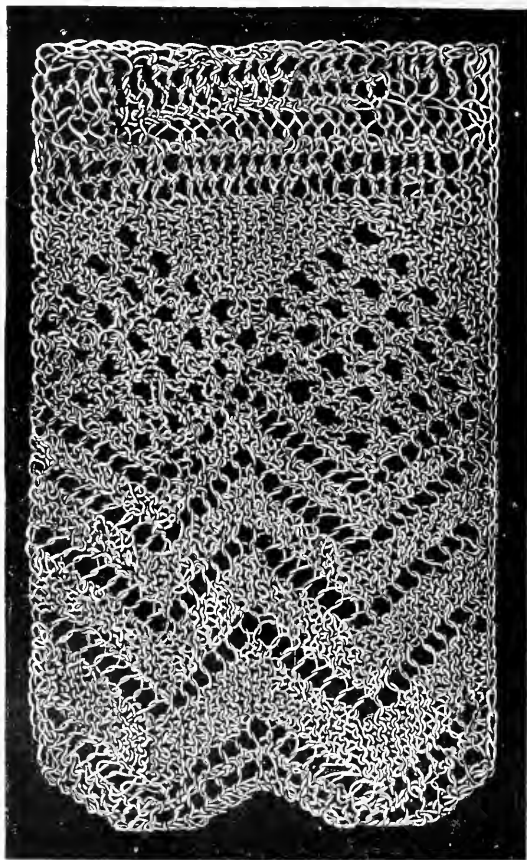


FIG. 58.

Twelfth Row.—Slip 1, 45 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Thirteenth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 3 plain, narrow, over twice, narrow, narrow, over twice, narrow, narrow, over

twice, narrow, 1 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Fourteenth Row.—Slip 1, 29 plain, seam loop, 3 plain, seam loop, 3 plain, seam loop, 3 plain, seam loop, 4 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Fifteenth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 21 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Sixteenth Row.—Slip 1, 47 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Seventeenth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 1 plain, narrow, (over twice, narrow, narrow) 4 times, over twice, narrow, 1 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Eighteenth Row.—Slip 1, 29 plain, (seam loop, 3 plain) 4 times, seam loop, 2 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Nineteenth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 49 plain.

Twentieth Row.—Slip 1, narrow, over, narrow, over, narrow, 5 plain, over, narrow, 4 plain, over, narrow, 3 plain, over, narrow, 2 plain, over, narrow, narrow, 18 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Twenty-first Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 3 plain, narrow, (over twice, narrow, narrow) 3 times, over twice, narrow, 28 plain.

Twenty-second Row.—Slip 1, narrow, over, narrow, over, narrow, 5 plain, over, narrow, 4 plain, over, narrow, 3 plain, over, narrow, 2 plain, over, narrow, knit 1 loop plain, seam 1 loop, (3 plain, seam loop) 3 times, 4 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Twenty-third Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 46 plain.

Twenty-fourth Row.—Slip 1, narrow, over, narrow, over, narrow, 5 plain, over, narrow, 4 plain, over, narrow, 3 plain, over, narrow, 2 plain, over, narrow, 17 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Twenty-fifth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 5 plain, narrow, (over twice, narrow, narrow) twice, over twice, narrow, 28 plain.

Twenty-sixth Row.—Slip 1, narrow, over, narrow, over, narrow, 5 plain,

over, narrow, 4 plain, over, narrow, 3 plain, over, narrow, 2 plain, over, narrow, knit 1 loop plain, (seam 1 loop, 3 plain) twice, seam loop, 6 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Twenty-seventh Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 44 plain.

Twenty-eighth Row.—Slip 1, narrow, over, narrow, over, narrow, 5 plain, over, narrow, 4 plain, over, narrow, 3 plain, over, narrow, 2 plain, over, narrow, 15 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Twenty-ninth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 7 plain, narrow, over twice, narrow, narrow, over twice, narrow, 28 plain.

Thirtieth Row.—Slip 1, narrow, over, narrow, over, narrow, 5 plain, over, narrow, 4 plain, over, narrow, 3 plain, over, narrow, 2 plain, over, narrow, 1 plain, seam 1, 3 plain, seam loop, 8 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Thirty-first Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 42 plain.

Thirty-second Row.—Slip 1, narrow, over, narrow, over, narrow, 5 plain, over, narrow, 4 plain, over, narrow, 3 plain, over, narrow, 2 plain, over, narrow, 13 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Thirty-third Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 9 plain, narrow, over twice, narrow, 28 plain.

Thirty-fourth Row.—Slip 1, 29 plain, seam loop, 10 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Thirty-fifth Row.—Slip 1, 1 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 15 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 4 plain, over, narrow, 5 plain, over, narrow, over, 2 plain.

Thirty-sixth Row.—Slip 1, 41 plain, over twice, seam 2 together, 2 plain, over, narrow, over twice, seam 2 together, 2 plain.

Repeat from 5th row, and commence again.

BEAUTIFUL LACE.

Cast on 28 stitches, knit across plain.

First Row.—Slip 1, 2 plain, (over, narrow) twice, over, 1 plain, over, 2 plain, narrow, 4 plain, narrow, 2 plain, (over, narrow) 3 times, 2 plain.

Second Row.—This and every even row all seamed.

Third Row.—Slip 1, 2 plain, (over, narrow) twice, over, 3 plain, over, 2 plain, narrow, 2 plain, narrow, 2 plain, (over, narrow) 3 times, 2 plain.

Fifth Row.—Slip 1, 2 plain, (over, narrow) twice, over, 5 plain, over, 2 plain, narrow, narrow, 2 plain, (over, narrow) 3 times, 2 plain.

Seventh Row.—Slip 1, narrow, 1 plain, (over, narrow) twice, over, 2 plain, narrow, 4 plain, narrow, 2 plain, over, 1 plain, (over, narrow) twice, over, 3 plain.

Ninth Row.—Slip 1, narrow, 1 plain, (over, narrow) twice, over, 2 plain, narrow, 4 plain, narrow, 2 plain, over, 1 plain, (over, narrow) twice, over, 3 plain.

Eleventh Row.—Slip 1, narrow, 1 plain, (over, narrow) twice, over, 2 plain, narrow, narrow, 2 plain, over, 5 plain, (over, narrow) twice, over, 3 plain.

Seam across and begin at first row.

LEMON-SEED LACE.

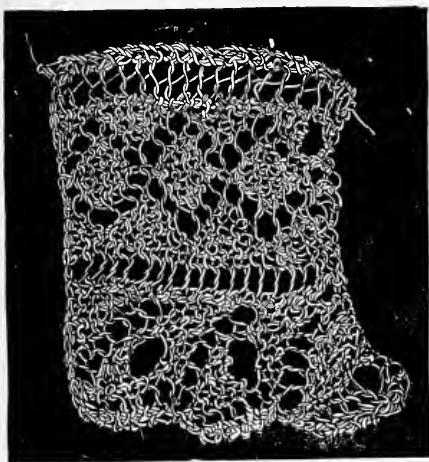


FIG. 86.

This pattern is shown in Fig. 86.

Cast on 23 stitches; knit across plain.

First Row.—Three plain, over, narrow, 3 plain, over, 1 plain, over, 5 plain, (over, narrow) twice, over four times, narrow, over, narrow, 1 plain.

Second Row.—Five plain, (seam 1, 1 plain) three times, seam 1, 13 plain, over, narrow, 1 plain.

Third Row.—Three plain, over, narrow, 1 plain, narrow, over, 3 plain, over, narrow, 3 plain, over, narrow,

row, 1 plain, over, narrow, 4 plain, over, narrow, 1 plain.

Fourth Row.—Eight plain, seam 1, 2 plain, seam 1, 13 plain, over, narrow, 1 plain.

Fifth Row.—Three plain, over, narrow, narrow, over, 5 plain, over, narrow, 2 plain, over, narrow, 2 plain, over, narrow, 3 plain, over, narrow, 1 plain.

Sixth Row.—Seven plain, seam 1, 3 plain, seam 1, 13 plain, over, narrow, 1 plain.

Seventh Row.—Three plain, over, 3 together, over, narrow, 3 plain, narrow, over, narrow, 1 plain, over, narrow, 3 plain, over, narrow, 2 plain, over, narrow, 1 plain.

Eighth Row.—Six plain, seam 1, 4 plain, seam 1, 11 plain, over, narrow, 1 plain.

Ninth Row.—Three plain, over, narrow, 1 plain, over, narrow, 1 plain, narrow, over, 3 plain, over, narrow, 4 plain, over, narrow, 1 plain, over, narrow, 1 plain.

Tenth Row.—Five plain, seam 1, 5 plain, seam 1, 11 plain, over, narrow, 1 plain.

Eleventh Row.—Three plain, over, narrow, 2 plain, over, slip 1, narrow, throw slipped stitch over, over, 4 plain, over, narrow, 5 plain, over, narrow, over, narrow, 1 plain.

Twelfth Row.—Bind off 3, 7 plain, seam 1, 11 plain, over, narrow, 1 plain.

The upper part, knitted alike on both edges, makes an insertion to match.

NORMANDY LACE.

Cast on 22 stitches, knit across plain.

First Row.—Knit 3, over, narrow, knit 3, over, knit 3 together, over, knit 3, over, knit 3 together, over, knit 3, over, knit 2.

Second Row.—Over, narrow, over, knit 5, over, knit 1, over, knit 5, over, knit 1, over, knit 6, over, narrow, knit 1.

Third Row.—Knit three, over, narrow, knit 7, narrow, over, knit 1, over, narrow, knit 3, narrow, over, knit 1, over, narrow, knit 1, over, knit 2.

Fourth Row.—Over, narrow, over, knit 1, narrow, over, knit 3, over, narrow, knit 1, narrow, over, knit 3, over, narrow, knit 8, over, narrow, knit 1.

Fifth Row.—Knit 3, over, narrow, knit 7, over, narrow, knit 1, narrow, over, knit 3 together, over, narrow, knit 1, narrow, over, narrow, knit 1, over, knit 2.

Sixth Row.—Over, narrow, knit 1, slip the second stitch over the last, over, narrow, knit 1, over, knit 3 together, over, knit 3, over, knit 3 together, over, knit 10, over, narrow, knit 1.

Seventh Row.—Knit 3, over, narrow, knit 9, over, knit 1, over, knit 5, over, knit 1, over, knit 1, narrow, over, knit 1, narrow.

Eighth Row.—Over, narrow, knit 1, slip the second stitch over the last, over, narrow, knit 3, narrow, over, knit 1, over, narrow, knit 3, narrow, over, knit 3 together, over, knit 6, over, narrow, knit 1.

Ninth Row.—Knit 3, over, narrow, knit 2, narrow, over, knit 3, over, narrow, knit 1, narrow, over, knit 3, over, narrow, knit 1, narrow, over, knit 1, narrow.

Tenth Row.—Over, narrow, knit 1, slip the second stitch over the last, over, knit 3 together, over, narrow, knit 1, narrow, over, knit 3 together, over, narrow, knit 1, narrow, over, narrow, knit 3, over, narrow, knit 1.

Repeat from first row.

OPENWORK LACE EDGE.

Cast on 24 stitches. (See Fig. 87.)

First Row.—Knit 4, over, narrow, and so on to the end of the row, knitting the last stitch plain.

Second Row.—Knit plain.

Third Row.—Knit 5, over, narrow, to the end of the row, knitting the last stitch plain.

Fourth Row.—Knit plain.

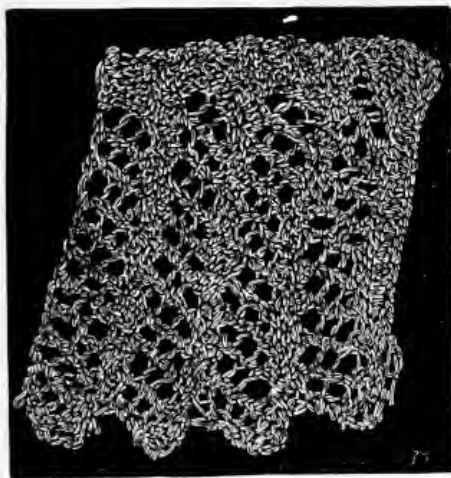


FIG. 87.

over twice, narrow, knit 1 plain, over twice, knit 3 plain.

Second Row.—Knit 10 plain, over twice, narrow, knit 1 plain, over twice, narrow, knit the rest plain.

Third Row.—Like the first.

Fourth Row.—Knit 12 plain, over twice, narrow, knit 1, over twice, narrow, knit 5.

Fifth Row.—Like the first.

Sixth Row.—Knit 14, over twice, narrow, knit 1, over twice, narrow, knit 4.

Seventh Row.—Like the first.

Eighth Row.—Knit 16, over twice, narrow, knit 1, over twice, narrow, knit 3.

Ninth Row.—Knit all plain.

Tenth Row.—Slip 1 (take off without knitting), narrow, knit 1, over twice, narrow, knit 1, over twice, narrow, knit the rest plain.

Fifth Row.—Knit 6, over, narrow, to the end of the row, knitting the last stitch plain.

Sixth, Seventh, Eighth and Ninth Rows.—Plain.

Tenth Row.—Bind off 3 stitches; knit the rest plain.

Eleventh and Twelfth Rows.—Knit plain.

Repeat from first row.

DIAMOND OPENWORK LACE.

This easy pattern is represented in Fig. 88.

Cast on 20 stitches and knit across plain.

First Row.—Knit plain to the last 6 stitches, thread

Eleventh Row.—Knit 5, over twice, narrow, knit 1, over twice, narrow, knit the rest plain.

Twelfth Row.—Slip 1, narrow, knit 1, over twice, narrow, knit 1, over twice, narrow, knit the rest plain.

Thirteenth Row.—Knit 6, over twice, narrow, knit 1, over twice, narrow, knit the rest plain.

Fourteenth Row.—Slip 1, narrow, knit 1, over twice, narrow, knit 1, over twice, narrow, knit the rest plain.

Fifteenth Row.—Knit 7, over twice, narrow, knit 1, over twice, narrow, knit the rest plain.

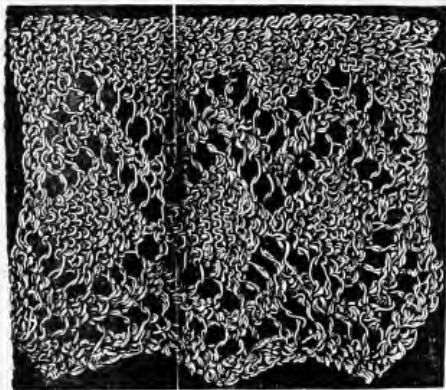


FIG. 88.

First Row.—Slip 1, knit 3, over, knit 2 together at the back (insert needle through the stitches back of the needle in the left hand), knit 3, narrow, over twice, purl 3, over, knit 2 together at the back (over after purl, means keep the thread in place and not throw it back), knit 3, over, knit 2 together at the back, over and narrow six times, knit 1.

Second Row.—Slip 1, knit 23, purl 5, knit 3, knit 1 and purl 1 both in same stitch, knit 1.

Third Row.—Slip 1, knit 5, over, knit 2 together at the back, knit 1, narrow, over twice, purl 5, over, knit 2 together at the back, knit 3, over and narrow six times, knit 2.

Fourth Row.—Slip 1, knit 24, purl 3, knit 5, knit 1 and purl 1 both in same stitch, knit 1.

Fifth Row.—Slip 1, knit 7, over, knit 3 stitches together, over twice, purl 7, over, knit 2 together at the back, knit 3, over and narrow 6 times, knit 1.

Sixth Row.—Slip 1, knit 25, purl 1, knit 7, knit 1 and purl 1 in same stitch, knit 1.

Sixteenth Row.—Slip 1, narrow, knit 1, over twice, knit 1, over twice, narrow, knit the rest plain.

Seventeenth Row.—Knit 8, over twice, narrow, knit 1, over twice, narrow, knit the rest plain.

Eighteenth Row.—Knit all plain.

Repeat from the first row.

KNITTED TORCHON LACE.

This is very handsome in fine thread.

Cast on 34 stitches.

Seventh Row.—Slip 1, knit 6, narrow, over, knit 3, over, knit 2 together at the back, purl 3, narrow, over, knit 3, narrow, over, knit 1 at the back, over and narrow 5 times, knit 2.

Eighth Row.—Slip 1, knit 24, purl 3, knit 6, narrow, knit 1.

Ninth Row.—Slip 1, knit 4, narrow, over, knit 5, over, knit 2 together at the back, purl 1, narrow, over, knit 3, narrow, over, knit 1 at the back, over and narrow six times, knit 1.

Tenth Row.—Slip 1, knit 23, purl 5, knit 4, narrow, knit 1.

Eleventh Row.—Slip 1, knit 2, narrow, over, knit 7, over, knit 3 together, over, knit 3, narrow, over, knit 1 at the back, over and narrow six times, knit 2.

Twelfth Row.—Slip 1, knit 21, purl 7, knit 2, narrow, knit 2.

Repeat from the beginning.

DEEP KNITTED LACE.

Cast on 35 stitches.

First Row.—Knit 4, over and narrow 15 times, over, knit 1.

Second and All Even Rows.—Plain.

Third Row.—Knit 7, over and narrow 14 times, over, knit 1.

Fifth Row.—Knit 10, over and narrow 13 times, over, knit 1.

Seventh Row.—Knit 13, over and narrow 12 times, over, knit 1.

Ninth Row.—Knit 16, over and narrow 11 times, over, knit 1.

Eleventh Row.—Knit 19, over and narrow 10 times, over, knit 1.

Thirteenth Row.—Knit 22, over and narrow 9 times, over, knit 1.

Fifteenth Row.—Knit 25, over and narrow 8 times, over, knit 1.

Seventeenth Row.—Knit 28, over and narrow 7 times, over, knit 1.

Nineteenth Row.—Knit 31, over and narrow 6 times, over, knit 1.

Twenty-first Row.—Plain.

Twenty-second Row.—Cast off 10 stitches, knit the rest, then there will be 35 stitches left, with which proceed as before.

SCROLL-LEAF LACE.

Cast on 23 stitches.

First Row.—Slip 1, knit 1, over, slip 1, knit 1, pass slipped stitch over, knit 9, over, narrow, over, narrow, over three times, narrow, knit 1, over, narrow, knit 1.

Second Row.—Knit 6, purl 1, knit 1, purl 1 (making 4 stitches of the large loop), knit 14, purl 1, knit 2.

Third Row.—Slip 1, knit 1, over, slip 1, knit 1, pass slipped stitch over, knit 3, narrow, over twice, narrow, knit 3, over, narrow, over, narrow, knit 4, narrow, over, knit 2.

Fourth Row.—Knit 17, purl 1, knit 5, purl 1, knit 2.

Fifth Row.—Slip 1, knit 1, over, slip 1, knit 1, pass slipped stitch over,

knit 1, narrow, over twice, narrow twice, over twice, narrow, knit 2, over, narrow, over, narrow, knit 3, narrow, over, knit 2.

Sixth Row.—Knit 15, purl 1, knit 3, purl 1, knit 3, purl 1, knit 2.

Seventh Row.—Slip 1, knit 1, over, slip 1, knit 1, pass slipped stitch over, knit 3, narrow, over, narrow, knit 5, over, narrow, over twice, narrow, knit 2, narrow, over, knit 2.

Eighth Row.—Knit 17, purl 1, knit 5, purl 1, knit 2.

Ninth Row.—Slip 1, knit 1, over, slip 1, knit 1, pass slipped stitch over, knit 1, narrow, over twice, narrow twice, over twice, narrow, knit 4, over, narrow, over, narrow, knit 1, narrow, over, knit 2.

Tenth Row.—Knit 15, purl 1, knit 3, purl 1, knit 3, purl 1, knit 2.

Eleventh Row.—Slip 1, knit 1, over, slip 1, knit 1, pass slipped stitch over, knit 3, narrow, over twice, narrow, knit 7, over, narrow, over, narrow twice, over, knit 2.

Twelfth Row.—Knit 17, purl 1, knit 5, purl 1, knit 2.

Thirteenth Row.—Slip 1, knit 1, over, slip 1, knit 1, pass slipped stitch over, knit 15, over, narrow, over, narrow, knit 3.

Fourteenth Row.—Bind off 3, knit 19, purl 1, knit 2.

Commence again with the first row.

BLOND-EDGE LACE.

Cast on 21 stitches.

First Row.—Slip 1, knit 1, thread over twice, purl 2 together, knit 2, over, narrow, knit 3, thread over twice, purl 2 together, knit 1, thread over three times, knit 2, thread over twice, purl 2 together, knit 1, thread over twice, purl 2 together.

Second Row.—Make 1 (by putting right-hand needle under the thread and winding around it once), purl 2 together, knit 1, over twice, purl 2 together, knit 3, purl 1, knit 2, over twice, purl 2 together, knit 7, over twice, purl 2 together, knit 2.

Third Row.—Slip 1, knit 1, over twice, purl 2 together, knit 3, over, narrow, knit 2, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 1, over twice, purl 2 together.

Fourth Row.—Make 1, purl 2 together, knit 1, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 7, over twice, purl 2 together, knit 2.

Fifth Row.—Slip 1, knit 1, over twice, purl 2 together, knit 4, over, narrow, knit 1, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 1, over twice, purl 2 together.

Sixth Row.—Make 1, purl 2 together, knit 1, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 7, over twice, purl 2 together, knit 2.

Seventh Row.—Slip 1, knit 1, over twice, purl 2 together, knit 2, over,

narrow, knit 3, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 1, over twice, purl 2 together.

Eighth Row.—Make 1, purl 2 together, knit 1, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 7, over twice, purl 2 together, knit 2.

Ninth Row.—Slip 1, knit 1, over twice, purl 2 together, knit 3, over, narrow, knit 2, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 1, over twice, purl 2 together.

Tenth Row.—Make 1, purl 2 together, knit 1, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 7, over twice, purl 2 together, knit 2.

Eleventh Row.—Slip 1, knit 1, over twice, purl 2 together, knit 4, over, narrow, knit 1, over twice, purl 2 together, knit 6, over twice, purl 2 together, knit 1, over twice, purl 2 together.

Twelfth Row.—Bind off 3, knit 7, over twice, purl 2 together, knit 7, over twice, purl 2 together, knit 2.

Commence again with the first row.

ORANGE-LEAF LACE.

This is very handsome for curtains, or may be used to trim the Orange-quarter quilt for which directions are given farther on. (See Fig. 89.)

Cast on 27 stitches; knit across plain.

First Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, over twice, narrow, rest plain. (28 stitches on needle.)

Second Row.—Slip 1, 8 plain, over, 1 plain, over, 9 plain, seam 1. 1 plain, seam 2, 2 plain, over, narrow, 1 plain. (30 stitches on needle.)

Third Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, seam 1, 10 plain, seam 3, 9 plain. (30 stitches on needle.)

Fourth Row.—Slip 1, 9 plain, over, 1 plain, over, 12 plain, seam 2, 2 plain, over, narrow, 1 plain. (32 stitches on needle.)

Fifth Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, over twice, narrow, over twice, narrow, 7 plain, seam 5. 9 plain. (34 stitches on needle.)

Sixth Row.—Slip 1, 10 plain, over, 1 plain, over, 10 plain, seam 1, 2 plain, seam 1, 1 plain, seam 2, 2 plain, over, narrow, 1 plain. (36 stitches on needle.)

Seventh Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, seam 1, 12 plain, seam 7. 9 plain. (36 stitches on needle.)

Eighth Row.—Slip 1, 11 plain, over, 1 plain, over, 16 plain, seam 2. 2 plain, over, narrow, 1 plain. (38 stitches on needle.)

Ninth Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, over twice, narrow, over twice, narrow, over twice, narrow, 7 plain, seam 9, 9 plain. (41 stitches on needle.)

Tenth Row.—Slip 1, 12 plain, over, 1 plain, over, 12 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 1 plain, seam 2, 2 plain, over, narrow, 1 plain. (43 stitches on needle.)

Eleventh Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, seam 1, 15 plain, seam 11, 9 plain. (43 stitches on needle.)

Twelfth Row.—Slip 1, 13 plain, over, 1 plain, over, 21 plain, seam 2, 2 plain, over, narrow, 1 plain. (45 stitches on needle.)

Thirteenth Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, over twice, narrow, over twice, narrow, over twice, slip

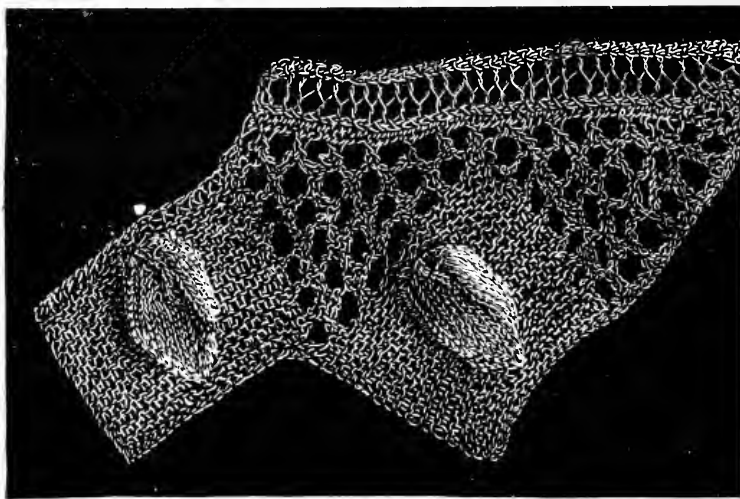


FIG. 89.

1, narrow, throw the slipped stitch over the narrowed one, over twice, narrow, 7 plain, seam 13, 9 plain. (48 stitches on needle.)

Fourteenth Row.—Slip 1, 8 plain, slip 1, 1 plain, throw slipped stitch over, 9 plain, narrow, 8 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 1 plain, seam 2, 2 plain, over, narrow, 1 plain. (46 stitches on needle.)

Fifteenth Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, seam 1, 18 plain, seam 11, 9 plain. (46 stitches on needle.)

Sixteenth Row.—Slip 1, 8 plain, slip 1, 1 plain, throw the slipped stitch over plain one, 7 plain, narrow, 19 plain, seam 2, 2 plain, over, narrow, 1 plain. (44 stitches on needle.)

Seventeenth Row.—Slip 1, 2 plain, wind thread around needle once, seam

2 together, 2 plain, over twice, narrow, over twice, narrow, over twice, knit 3 together, over twice, knit 3 together, over twice, narrow, 7 plain, seam 9, 9 plain. (47 stitches on needle.)

Eighteenth Row.—Slip 1, 8 plain, slip 1, 1 plain, throw slipped stitch over plain one, 5 plain, narrow, 8 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 1 plain, seam 2, 2 plain, over, narrow, 1 plain. (45 stitches on needle.)

Nineteenth Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, seam 1, 21 plain, seam 7, 9 plain. (45 stitches on needle.)

Twentieth Row.—Slip 1, 8 plain, slip 1, 1 plain, throw slipped stitch over, 3 plain, narrow, 22 plain, seam 2, 2 plain, over, narrow, 1 plain. (43 stitches on needle.)

Twenty-first Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, over twice, narrow, over twice, narrow, over twice, knit 3 together, over twice, knit 3 together, over twice, knit 3 together, over twice, narrow, 7 plain, seam 5, 9 plain. (46 stitches on needle.)

Twenty-second Row.—Slip 1, 8 plain, slip 1, 1 plain, throw slipped stitch over, 1 plain, narrow, 8 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 1 plain, seam 2, 2 plain, over, narrow, 1 plain. (44 stitches on needle.)

Twenty-third Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, seam 1, 24 plain, seam 3, 9 plain. (44 stitches on needle.)

Twenty-fourth Row.—Slip 1, 8 plain, knit 3 together, 25 plain, seam 2, 2 plain, over, narrow, 1 plain. (42 stitches on needle.)

Twenty-fifth Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, over twice, narrow, over twice, narrow, over twice, 3 together, over twice, 3 together, over twice, 3 together, over twice, 3 together, over twice, narrow, 17 plain. (45 stitches on needle.)

Twenty-sixth Row.—Slip 1, 17 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 2 plain, seam 1, 1 plain, seam 2, 2 plain, over, narrow, 1 plain. (45 stitches on needle.)

Twenty-seventh Row.—Slip 1, 2 plain, wind thread around needle once, seam 2 together, 2 plain, seam 1, 37 plain. (45 stitches on needle.)

Twenty-eighth Row.—Bind off 18 stitches, 19 plain, seam 2, 2 plain, over, narrow, 1 plain.

MARIETTA LACE.

Cast on 33 stitches.

First Row.—Knit plain.

Second Row.—Slip 1, narrow, over twice, narrow, knit 1, over, narrow, knit 1, over, narrow, knit 7, over, narrow twice, over twice, knit 1, over, narrow, over, narrow, over, narrow, over, knit 2.

Third Row.—Slip 1, knit 7, over, narrow, knit 2, purl 1, knit 2, over, narrow, knit 10, over, narrow, knit 2, purl 1, knit 2.

Fourth Row.—Slip 1, knit 5, over, narrow, knit 2, over, narrow, knit 6, over, narrow, knit 5, over, narrow, knit 1, over, narrow, over, narrow, over, knit 2.

Fifth Row.—Slip 1, knit 8, over, narrow, knit 5, over, narrow, knit 10, over, narrow, knit 5.

Sixth Row.—Slip 1, narrow, over twice, narrow, knit 1, over, narrow, knit 3, over, narrow, knit 5, over, narrow twice, over twice, narrow, over, narrow, knit 2, over, narrow, over, narrow, over, knit 2.

Seventh Row.—Slip 1, knit 9, over, narrow, knit 2, purl 1, knit 2, over, narrow, knit 10, over, narrow, knit 2, purl 1, knit 2.

Eighth Row.—Slip 1, knit 5, over, narrow, knit 4, over, narrow, knit 4, over, narrow, knit 5, over, narrow, knit 3, over, narrow, over, narrow, over, knit 2.

Ninth Row.—Slip 1, knit 10, over, narrow, knit 5, over, narrow, knit 10, over, narrow, knit 5.

Tenth Row.—Slip 1, narrow, over twice, narrow, knit 1, over, narrow, knit 5, over, narrow, knit 3, over, narrow twice, over twice, narrow, knit 1, over, narrow, knit 4, over, narrow, over, narrow, over, knit 2.

Eleventh Row.—Slip 1, knit 11, over, narrow, knit 2, purl 1, knit 2, over, narrow, knit 10, over, narrow, knit 2, purl 1, knit 2.

Twelfth Row.—Slip 1, knit 5, over, narrow, knit 6, over, narrow, knit 2, over, narrow, knit 5, over, narrow, knit 5, over, narrow, over, narrow, over, knit 2.

Thirteenth Row.—Slip 1, knit 12, over, narrow, knit 5, over, narrow, knit 10, over, narrow, knit 5.

Fourteenth Row.—Slip 1, narrow, over twice, narrow, knit 1, over, narrow, knit 7, over, narrow, knit 1, over, narrow twice, over twice, narrow, knit 1, over, narrow, knit 12.

Fifteenth Row.—Bind off 5, knit 6, over, narrow, knit 2, purl 1, knit 2, over, narrow, knit 1, over, narrow, knit 7, over, narrow, knit 2, purl 1, knit 2.

You should now have 33 stitches again and the holes in the insertion will run up in making the next scallop and down in the next, and so on.

DIAMOND LACE.

Cast on 18 stitches; knit across plain. Always slip the first stitch at the top.

First Row.—Knit 5, narrow, over, narrow, knit 1, over, knit 3, over, narrow, knit 1, over, knit 2.

Second and All Even Rows.—Knit plain.

Third Row.—Knit 4, narrow, over, narrow, knit 1, over, knit 5, over, narrow, knit 1, over, knit 2.

Fifth Row.—Knit 3, narrow, over, narrow, knit 1, over, knit 7, over, narrow, knit 1, over, knit 2.

Seventh Row.—Knit 2, narrow, over, narrow, knit 1, over, knit 9, over, narrow, knit 1, over, knit 2.

Ninth Row.—Knit 4, over, narrow, knit 1, over, narrow, knit 5, narrow, over, narrow, knit 1, over, narrow, knit 1.

Eleventh Row.—Knit 5, over, narrow, knit 1, over, narrow, knit 3, narrow, over, narrow, knit 1, over, narrow, knit 1.

Thirteenth Row.—Knit 6, over, narrow, knit 1, over, narrow, knit 1, narrow, over, narrow, knit 1, over, narrow, knit 1.

Fifteenth Row.—Knit 7, over, narrow, knit 1, over, slip 1, narrow, throw slipped stitch over, over, narrow, knit 1, over, narrow, knit 1.

Repeat.

FEATHER LACE.

Cast on 14 stitches.

First Row.—Knit 2, over twice, seam 2 together, over twice, narrow, over twice, seam 2 together, knit 1, over twice, narrow, over twice, narrow, knit 1.

Second Row.—Knit 3, seam 1, knit 2, seam 1, knit 2, over twice, seam 2 together, knit 1, seam 1, knit 1, over twice, seam 2 together, knit 1.

Third Row.—Knit 2, over twice, seam 2 together, narrow, knit 1, over twice, seam two together, knit 3, over twice, narrow, over twice, narrow, knit 1.

Fourth Row.—Knit 3, seam 1, knit 2, seam 1, knit 4, over twice, seam 2 together, knit 2, over twice, seam 2 together, knit 1.

Fifth Row.—Knit 2, over twice, seam 2 together, over twice, narrow, over twice, seam 2 together, knit 5, over twice, narrow, knit 1.

Sixth Row.—Knit 3, seam 1, knit 2, seam 1, knit 6, over twice, seam 2 together, knit 1, seam 1, knit 1, over twice, seam 2 together, knit 1.

Seventh Row.—Knit 2, over twice, seam 2 together, narrow, knit 1, over twice, seam 2 together, knit 7, over twice, narrow, over twice, narrow, knit 1.

Eighth Row.—Knit 3, seam 1, knit 2, seam 1, knit 8, over twice, seam 2 together, knit 2, over twice, seam 2 together, knit 1.

Ninth Row.—Knit 2, over twice, seam 2 together, over twice, narrow, over twice, seam 2 together, knit 9, over twice, narrow, over twice, narrow, knit 1.

Tenth Row.—Knit 3, seam 1, knit 2, seam 1, knit 10, over twice, seam 2 together, knit 1, seam 1, knit 1, over twice, seam 2 together, knit 1.

Eleventh Row.—Knit 2, over twice, seam 2 together, narrow, knit 1, over twice, seam 2 together, rest plain.

Twelfth Row.—Bind off 9, knit 6, over twice, seam 2 together, knit 2, over twice, seam 2 together, knit 1.

Repeat from the beginning.

MYRTLE-LEAF LACE.

Cast on 26 stitches.

First Row.—Knit 2, over, narrow, knit 1, over, knit 2, slip 1, knit 2 together and throw the slip-stitch over, knit 2, over, knit 1, over, knit 2, slip 1, knit 2 together and throw the slip-stitch over, knit 2, over, knit 2, over, narrow, over twice, knit 2. There should now be 28 stitches.

Second Row.—Knit 3, purl 1, knit 1, over, narrow, purl 17, knit 1, over, narrow, knit 1.

Third Row.—Knit 2, over, narrow, knit 2, over, knit 1, slip 1, knit 2 together and throw the slip-stitch over, knit 1, over, knit 3, over, knit 1, slip 1, knit 2 together and throw the slip-stitch over, knit 1, over, knit 3, over, narrow, knit 4. (Twenty-eight stitches.)

Fourth Row.—Knit 5, over, narrow, purl 17, knit 1, over, narrow, knit 1.

Fifth Row.—Knit 2, over, narrow, knit 3, over, slip 1, knit 2 together and throw the slip-stitch over, over, knit 5, over, slip 1, knit 2 together and throw the slip-stitch over, over, knit 4, over, narrow, over twice, knit 2, narrow, over twice. (Thirty-one stitches.)

Sixth Row.—Knit 3, purl 1, knit 2, purl 1, knit 1, over, narrow, purl 17, knit 1, over, narrow, knit 1.

Seventh Row.—Knit 2, over, narrow, narrow, knit 2, over, knit 1, over, knit 2, slip 1, knit 2 together, throw the slip-stitch over, knit 2, over, knit 1, over, knit 2, slip 1, knit 1 and throw the slip-stitch over, knit 1, over, narrow, knit 7.

Eighth Row.—Knit 8, over, narrow, purl 17, knit 1, over, narrow, knit 1.

Ninth Row.—Knit 2, over, narrow, narrow, knit 1, over, knit 3, over, knit 1, slip 1, knit 2 together, throw the slip-stitch over, knit 1, over, knit 3, over, knit 1, slip 1, knit 1 and throw the slip-stitch over, knit 1, over, narrow, over twice, narrow, over twice, narrow, over twice, narrow, knit 1. (Thirty-four stitches.)

Tenth Row.—Knit 3, purl 1, knit 2, purl 1, knit 2, purl 1, knit 1, over, narrow, purl 17, knit 1, over, narrow, knit 1.

Eleventh Row.—Knit 2, over, narrow, narrow, over, knit 5, over, slip 1, knit 2 together, throw the slip-stitch over, over, knit 5, over, slip 1, knit 1 and throw the slip-stitch over, knit 1, over, narrow, knit 10. (Thirty-four stitches.)

Twelfth Row.—Cast off 8 stitches, knit 2, over, narrow, purl 17, knit 1, over, narrow, knit 1.

Repeat from the beginning.

This makes a very pretty lace, three inches wide, when knit of No. 12 thread.

HEART LACE.

This pretty lace is shown in Fig. 90.

Cast on 15 stitches and knit across plain.

First Row.—Knit 2, over twice, purl 2 together, knit 2, over twice, narrow, over, knit 1, over, knit 1, over twice, narrow, knit 1, over twice, knit 2.

Second Row.—Knit 3, purl 1, knit 3, purl 6, knit 1, purl 1, knit 2, over twice, purl 2 together, knit 2.

Third Row.—Knit 2, over twice, purl 2 together, knit 2, over twice, narrow, knit 2, over, knit 1, over, knit 3, over twice, narrow, knit 5.

Fourth Row.—Bind off 2, knit 4, purl 10, knit 1, purl 1, knit 2, over twice, purl 2 together, knit 2.

Fifth Row.—Knit 2, over twice, purl 2 together, knit 2, over twice, narrow, knit 4, over, knit 1, over, knit 5, over twice, narrow, knit 1, over twice, knit 2.

Sixth Row.—Knit 3, purl 1, knit 3, purl 14, knit 1, purl 1, knit 2, over twice, purl 2 together, knit 2.

Seventh Row.—Knit 2, over twice, purl 2 together, knit 1, narrow, over twice, knit 3 together, knit 9, knit 3 together, over twice, narrow, knit 5.

Eighth Row.—Bind off 2, knit 4, purl 12, knit 1, purl 1, knit 2, over twice, purl 2 together, knit 2.

Ninth Row.—Knit 2, over twice, purl 2 together, knit 1, narrow, over twice, knit 3 together, knit 7, knit 3 together, over twice, narrow,

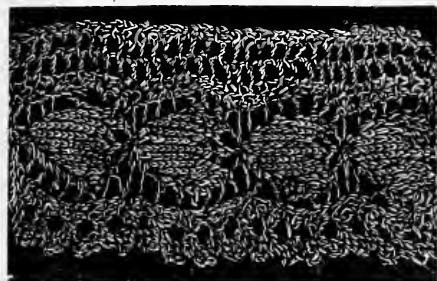


FIG. 90.

knit 1, over twice, knit 2.

Tenth Row.—Knit 3, purl 1, knit 3, purl 10, knit 1, purl 1, knit 2, over twice, purl 2 together, knit 2.

Eleventh Row.—Knit 2, over twice, purl 2 together, knit 1, narrow, over twice, knit 3 together, knit 5, knit 3 together, over twice, narrow, knit 5.

Twelfth Row.—Bind off 2, knit 4, purl 8, knit 1, purl 1, knit 2, over twice, purl 2 together, knit 2.

Thirteenth Row.—Knit 2, over twice, purl 2 together, knit 1, narrow, over twice, knit 3 together, knit 3, knit 3 together, over twice, narrow, knit 1, over twice, knit 2.

Fourteenth Row.—Knit 3, purl 1, knit 3, purl 6, knit 1, purl 1, knit 2, over twice, purl 2 together, knit 2.

Fifteenth Row.—Knit 2, over twice, purl 2 together, knit 1, narrow, over twice, knit 3 together, knit 4 together, slip first narrowed stitch over second narrowed stitch, over twice, narrow, knit 5.

Sixteenth Row.—Bind off 2, knit 4, purl 2, knit 1, purl 1, knit 2, over twice, purl 2 together, knit 2. Repeat from first row.

OPENWORK LACE.

Cast on 15 stitches and knit across plain. (See Fig. 91.)

First Row.—Slip 1, 1 plain, over, narrow, 1 plain, over twice, seam 2 together, over twice, seam 2 together, 1 plain, over, narrow, over three times, narrow, 1 plain.

Second Row.—Two plain, knit 1 loop plain, drop 1, seam 1, knit the remaining stitches plain.

Third Row.—Slip 1, 1 plain, over, narrow, 6 plain, over, narrow, knit the remainder plain.

Fourth Row.—All plain.

Fifth Row.—Slip 1, 1 plain, over, narrow, 1 plain, over twice, seam 2 together, over twice, seam 2 together, 1 plain, over, narrow, over 3 times, narrow, over 3 times, narrow.

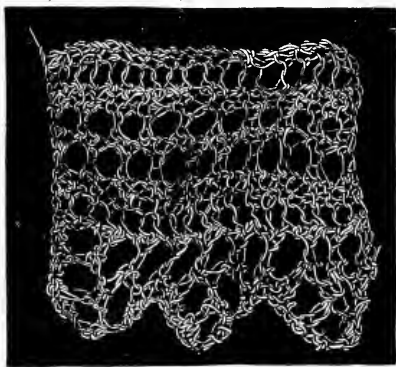


FIG. 91.

Sixth Row.—1 plain, knit 1 loop, drop 1, seam 1, knit 1 loop, drop 1, seam 1, knit remainder plain.

Seventh Row.—Slip 1, 1 plain, over, narrow, 6 plain, over, narrow, remainder plain.

Eighth Row.—All plain.

Ninth Row.—Slip 1, 1 plain, over, narrow, 1 plain, (over twice, seam 2 together) twice, 1 plain, over, narrow, (over three times, narrow) three times.

Tenth Row.—(1 plain, knit 1 loop plain, drop 1, seam 1) three times, knit remainder plain.

Eleventh Row.—Slip 1, 1 plain, over, narrow, 6 plain, over, narrow, remainder plain.

Twelfth Row.—Bind off 6 stitches, remainder plain. You should have 15 stitches after binding off, to start again.

SAW-TEETH EDGE.

Cast on 12 stitches, and knit across plain. (See Fig. 92.)

First Row.—Two plain, over twice, seam 2 together, 2 plain, over, narrow, over, narrow, over, 2 plain.

Second Row.—Knit back plain till 4 stitches remain on the needle, over twice, seam 2 together, 2 plain.

Third Row.—Two plain, over twice, seam 2 together, 3 plain, over, narrow, over, narrow, over, 2 plain.

Fourth Row.—Knit back plain till 4 stitches remain on needle, over twice, seam 2 together, 2 plain.

Fifth Row.—Two plain, over twice, seam 2 together, 4 plain, over, narrow, over, narrow, over, 2 plain.

Sixth Row.—Knit back plain till 4 stitches remain on the needle, over twice, seam 2 together, 2 plain.

Seventh Row.—Two plain, over twice, seam 2 together, 5 plain, over, narrow, over, narrow, over, 2 plain.

Eighth Row.—Knit back plain till 4 stitches are left on the needle, over twice, seam 2 together, 2 plain.

Ninth Row.—Two plain, over twice, seam 2 together, remaining 12 plain.

Tenth Row.—Bind off 4, knit plain to last 4, over twice, seam 2 together, 2 plain.

DELICATE RIBBED LACE.

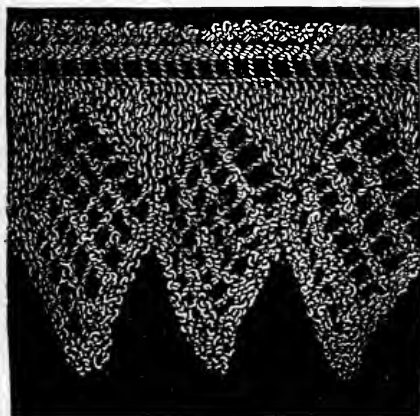


FIG. 92.

NOTE.—In knitting this pattern, where the thread is already over the needle twice, the first loop is to be knit and the second purled, in places where the nine large holes form the diamonds; but in forming the feathery line through the middle of the pattern, and in the top row of holes, only the first loop is used, the second being dropped. When directed to put the “thread over twice” before purling, it will seem to be over three times, owing to bringing

the thread forward in order to purl the next stitch; but when this is done, only two loops will appear on the needle.

Cast on 59 stitches and knit across plain.

First Row.—Slip 1, knit 6, * throw thread over, knit 2 together,* repeat from * to * 14 times in all; then throw thread over twice, purl 2 together, knit 4, narrow, thread over twice, narrow, knit 4, thread over, narrow, thread over, narrow, thread over 4 times, narrow, narrow, thread over, knit 2.

Second Row.—Slip 1, knit 5, purl 1, knit 1, purl 1 (making 4 stitches where the thread was put over 4 times), knit 10, purl 1 (in the second loop), knit 5, thread over twice, purl 2 together (drop the second loop without knitting), purl 35.

Third Row.—Slip 1, knit 34, thread over twice, purl 2 together (drop the second loop without knitting), knit 2, narrow, thread over twice, narrow, narrow, thread over twice, narrow, knit 3, thread over, narrow, thread over, narrow, knit 4, narrow, thread over, knit 2.

Fourth Row.—Slip 1, knit 16, purl 1 (in the second loop), knit 3, purl 1, knit 3, thread over twice, purl 2 together, purl 35.

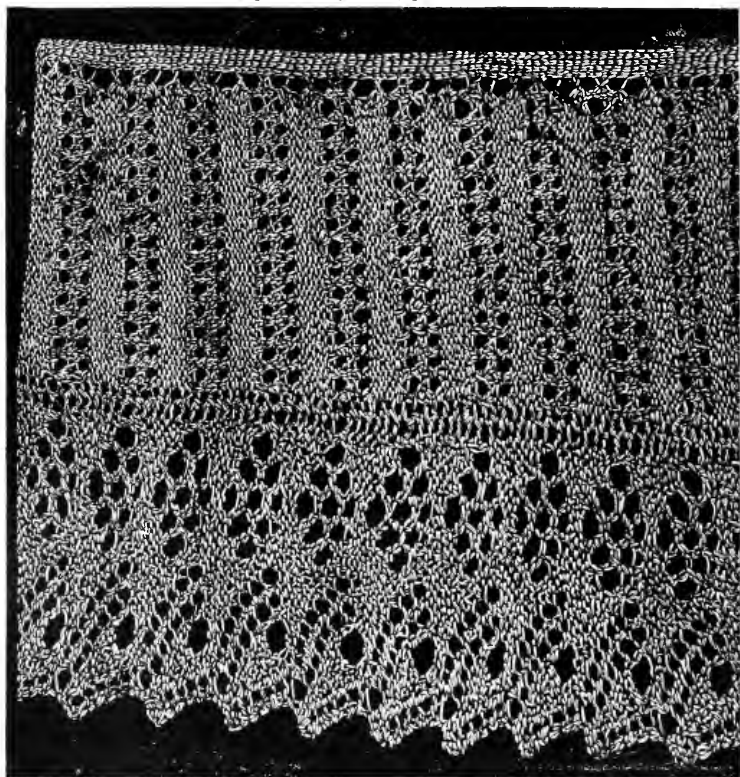


FIG. 93.

Fifth Row.—Slip 1, knit 6, * thread over, knit 2 together;* repeat from * to * 14 times in all; thread over twice, purl 2 together, narrow, thread over twice, narrow, narrow, thread over twice, narrow, narrow, thread over twice, narrow, knit 2, thread over, narrow, thread over, narrow, knit 3, narrow, thread over, knit 2.

Sixth Row.—Slip 1, knit 14, purl 1, knit 3, purl 1, knit 3, purl 1, knit 4, thread over twice, purl 2 together, purl 35.

Seventh Row.—Slip 1, knit 34, thread over twice, purl 2 together, knit 2, narrow, thread over twice, narrow, narrow, thread over twice, narrow, knit 5, thread over, narrow, thread over, narrow, knit 2, narrow, thread over, knit 2.

Eighth Row.—Slip 1, knit 16, purl 1, knit 3, purl 1, knit 3, purl 1, knit 3, thread over twice, purl 2 together, knit 28, purl 7.

Ninth Row.—Slip 1, knit 6, purl 28, thread over twice, purl 2 together, knit 4, narrow, thread over twice, narrow, knit 8, thread over, narrow, thread over, narrow, knit 1, narrow, thread over, knit 2.

Tenth Row.—Slip 1, knit 18, purl 1, knit 5, thread over twice, purl 2 together, knit 28, purl 7.

Eleventh Row.—Slip 1, knit 6, purl 28, thread over twice, purl 2 together, knit 17, thread over, narrow, thread over, narrow, narrow, thread over, knit 2.

Twelfth Row.—Slip 1, knit 24, thread over twice, purl 2 together, knit 28, purl 7.

Thirteenth Row.—Slip 1, knit 6, purl 25, thread over twice, purl 2 together, knit 18, thread over, narrow, thread over, narrow, knit 3.

Fourteenth Row.—Slip and bind 3, knit 21, thread over twice, purl 2 together, purl 23.

Repeat from the first row.

This is without the top row of holes; if those are desired, slip 1, knit 4, put thread over twice, and narrow, at the beginning of all the odd rows.

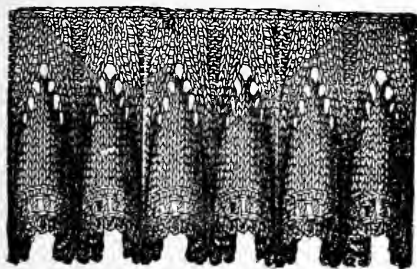


FIG. 94.

Knitted in fine thread and with fine needles, this makes a delicate and filmy lace.

FLUTED BORDER.

This pattern is shown in Fig. 94.

If knitted with thick cotton, this border will be suitable for trimming a counterpane; if fine cotton is used, it will form a pretty child's collar. In Saxony, it makes a beautiful edging for flannel skirts.

To make a collar, begin by casting on two hundred and twenty stitches, then work six rows backward and forward, alternately knitting four stitches and purling two.

In the second, fourth and sixth rows, the four stitches are purled, and the two are knitted.

Seventh Row.—Purl 2, thread over, knit 2, purl 2; repeat.

Eighth Row.—Alternately purl 5 and knit 2. All the rows with even

numbers are knitted like this, except that the number of the knitted stitches is increased by two in each of them; we will not, therefore, henceforth mention these rows.

Ninth Row.—Knit 2, over, knit 1, over, knit 2, purl 2; repeat.

Eleventh Row.—Knit 2, over, knit 3, over, knit 2, purl 2; repeat.

Thirteenth Row.—Knit 2, over, knit 5, over, knit 2, purl 2; repeat.

The pattern is continued in the same manner. The small gores formed between the ribs are increased by two stitches in every second row. Each of these gores has thirteen stitches in the twenty-first row, which is the last. Cast off all the stitches after this row. Take a crochet needle, and with the same material work one stitch of double crochet in every stitch of the selvedge, then the two following rows for the edging.

First Row.—Alternately one treble, one chain, under which miss one stitch.

Second Row.—Alternately one double over one treble of preceding row, one purl (that is, five chain and one slip-stitch in the first), under which miss one.

Over the first row of the knitting, work one row of close double crochet for the top heading. If for a collar, add a row of small scallops.

Knitted Edgings.

"BABY" EDGING.

Cast on 8 stitches; knit across plain.

First Row.—Thread over needle, purl 2 together, thread over, purl 2 together, knit 1, over, knit 1, over, knit 2.

Second Row.—Thread over, knit 6, thread over twice, purl 2 together, thread over, purl 2 together.

Third Row.—Thread over, purl 2 together, over, purl 2 together, knit 7.

Fourth Row.—Cast off 3, knit 3, over twice, purl 2 together, over twice, purl 2 together.

Repeat from first row.

This pattern can be made wider by putting on one more stitch and making one more eyelet and casting off four stitches; or, two stitches, making two more eyelets, and casting off five stitches. Either pattern, knit with No. 100 cotton, trims ruffles beautifully, or infants' linen or cambric clothing. Cotton is preferable to linen thread, as the linen wears rough and does not last as long as cotton.

POINTED EDGING.

Cast on 8 stitches and knit across plain.

First Row.—Thread round needle, seam 2 together, thread over twice, seam 2 together, knit 1, thread over twice, seam 2 together, knit 1.

Second Row.—Thread around needle making 1 stitch, knit 3, seam 1, knit 1, thread over twice, seam 2 together, thread over twice, seam 2 together.

Third Row.—Thread around needle, seam 2 together, thread over twice, seam 2 together, knit 1, thread over twice, seam 2 together, thread over twice, seam 2 together, knit 1.

Fourth Row.—Thread around needle, knit 3, seam 1, knit 2, seam 1, knit 1, thread over twice, seam 2 together, thread over twice, seam 2 together.

Fifth Row.—Thread around needle, seam 2 together, thread over twice, seam 2 together, knit 9.

Sixth Row.—Cast off 5, knit 3, thread over twice, seam 2 together, thread over twice, seam 2 together.

Repeat from first row.

Beautiful knit of No. 90 or 100 spool cotton.

QUICK EDGING.

Cast on 8 stitches and knit across plain.

First Row.—Slip 1, knit 1, thread over twice, purl 2 together, knit 2, thread over twice, knit 1, thread over, knit 1.

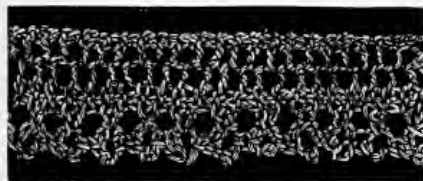


FIG 95

Second Row.—Knit 4, purl 1, knit 2, thread over twice, purl 2 together, knit 2.

Third Row.—Slip 1, knit 1, thread over twice, purl 2 together, knit the rest plain.

Fourth Row.—Bind off 3, knit 3, over twice, purl 2 together, knit 2.

Repeat from the first.

BEAUTIFUL EDGING.

Cast on 7 stitches; knit across plain.

First Row.—Slip 1, 1 plain, over, narrow, over, 1 plain, over, 2 plain.

Second Row.—Over, narrow, seam 4, 1 plain, over, narrow.

Third Row.—Slip 1, 1 plain, over, narrow, over, 3 plain, over, 2 plain.

Fourth Row.—Over, narrow, seam 6, 1 plain, over, narrow.

Fifth Row.—Slip 1, 1 plain, over, narrow, over, 1 plain, over, slip 1, narrow, pass slipped stitch over, over, 1 plain, over, 2 plain.

Sixth Row.—Over, narrow, seam 8, 1 plain, over, narrow.

Seventh Row.—Slip 1, 1 plain, over, narrow, over, 3 plain, over, 1 plain, over, 3 plain, over, 2 plain.

Eighth Row.—Over, narrow, seam 12, 1 plain, over, narrow.

Ninth Row.—Slip 1, 1 plain, over, slip 1, narrow, pass slipped stitch over, over, slip 1, narrow, pass slipped stitch over, over, 3 plain, over, slip 1, narrow, pass slipped stitch over, over, narrow, 1 plain.

Tenth Row.—Over, narrow, seam 10, 1 plain, over, narrow.

Eleventh Row.—Slip 1, 1 plain, over, slip 1, narrow, pass slipped stitch over, narrow, over, slip 1, narrow, pass slipped stitch over, over, slip 1, narrow, pass slipped stitch over, narrow.

Twelfth Row.—Over, narrow, seam 5, 1 plain, over, narrow.

Thirteenth Row.—Slip 1, 1 plain, over, slip 1, knit 3 stitches together, pass slipped stitch over, over, slip 1, narrow, pass slipped stitch over, 1 plain.

Fourteenth Row.—Over, narrow, seam 2, 1 plain, over, narrow.

A PRETTY EDGE.

Cast on 6 stitches; knit across plain.

First Row.—Two plain, over, narrow, over, 2 plain.

Second Row.—Four plain, seam 1, 2 plain.

Third Row.—Two plain, over, narrow, 1 plain, over, 2 plain.

Fourth Row.—Five plain, seam 1, 2 plain.

Fifth Row.—Two plain, over, narrow, 2 plain, over, 2 plain.

Sixth Row.—Six plain, seam 1, 2 plain.

Seventh Row.—Two plain, over, narrow, 3 plain, over, 2 plain.

Eighth Row.—Seven plain, seam 1, 2 plain.

Ninth Row.—Two plain, over, narrow, 2 plain, over twice, narrow, 1 plain, over, 2 plain.

Tenth Row.—Six plain, seam 1, 3 plain, seam 1, 2 plain.

Eleventh Row.—Two plain, over, narrow, 4 plain, narrow, over, narrow, 1 plain.

Twelfth Row.—Three plain, narrow, 1 plain, narrow, 1 plain, seam 1, 2 plain.

Thirteenth Row.—Two plain, over, narrow, 1 plain, narrow, over, narrow, 1 plain.

Fourteenth Row.—Three plain, narrow, 1 plain, seam 1, 2 plain.

Fifteenth Row.—Two plain, over, narrow, 1 plain, slip narrowed stitch over, over, narrow, 1 plain.

Sixteenth Row.—Four plain, seam 1, 2 plain.

In beginning the pattern, commence at the third row; in the second, fourth, sixth, eighth, tenth, twelfth, fourteenth and sixteenth rows, knit the first stitch.

CLOVER-LEAF EDGING.

Cast on 10 stitches; knit across plain. (See Fig. 96.)

First Row.—Two plain, over, narrow, over twice, narrow, 4 plain.

Second Row.—Six plain, seam 1, 1 plain, seam 1, 2 plain.

Third Row.—Two plain, over, narrow, 7 plain.

Fourth Row.—Eight plain, over, narrow, 1 plain.

Fifth Row.—Two plain, over, narrow, 1 plain, over twice, narrow, over twice, narrow, 2 plain.

Sixth Row.—Four plain, seam 1, 2 plain, seam 1, 2 plain, over, narrow, 1 plain.

Seventh Row.—Two plain, over, narrow, 9 plain.

Eighth Row.—Bind off 3, 6 plain, over, narrow, 1 plain.

HALF-INCH EDGING.

Cast on 5 stitches and knit across plain.

First Row.—Slip 1, over twice, purl 2 together, knit 1, over twice, knit 2.

Second Row.—Slip 1, knit 2, purl 1, knit 1, over twice, purl 2 together, knit 1.

Third Row.—Slip 1, over twice, purl 2 together, knit 5.

Fourth Row.—Cast off 2, knit 2, over twice, purl 2 together, knit 1.

Repeat from the first.

TREFOIL EDGING.

Cast on 11 stitches.

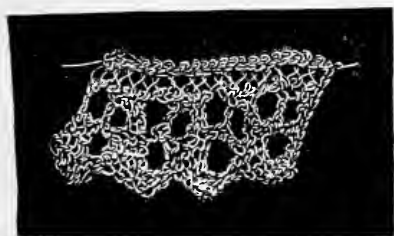


FIG. 96.

First Row.—Slip 1, knit 5, thread over, knit 3 together, thread over, knit 2.

Second Row.—Slip 1, knit 10.

Third Row.—Slip 1, knit 3, narrow, over, knit 3, over, knit 2.

Fourth Row.—Slip 1, knit 11.

Fifth Row.—Slip 1, knit 2, narrow, over, knit 5, over, knit 2.

Sixth Row.—Slip 1, knit 12.

Seventh Row.—Slip 1, knit 1, narrow, over, knit 7, over, knit 2.

Eighth Row.—Slip 1, knit 13.

Ninth Row.—Slip 1, knit 3, over, narrow, knit 3, narrow, over, narrow, knit 1.

Tenth Row.—Slip 1, knit 12.

Eleventh Row.—Slip 1, knit 4, over, narrow, knit 1, narrow, over, narrow, knit 1.

Twelfth Row.—Slip 1, knit 11.

Thirteenth Row.—Slip 1, knit 5, over, knit 3 together, over, narrow, knit 1.

Fourteenth Row.—Slip 1, knit 10.

FRENCH EDGE.

Cast on 13 stitches and knit across plain.

First Row.—Knit 3, over, narrow, knit 2, over, narrow, knit 1.

Second Row.—Knit 2, over four times, knit 2, over, narrow, knit 2, over, narrow, knit 3.

Third Row.—Knit 5, over, narrow, knit 2, over, narrow, knit 1, purl 1, knit 1, purl 1, knit 2.

Fourth Row.—Knit 8, over, narrow, knit 2, over, narrow, knit 3.

Fifth Row.—Knit 5, over, narrow, knit 2, over, narrow, knit 6.

Sixth Row.—Knit 10, over, narrow, knit 2, over, narrow, knit 1.

Seventh Row.—Knit 3, over, narrow, knit 2, over, narrow, knit 8.

Eighth Row.—Bind off 4 stitches, knit 12.

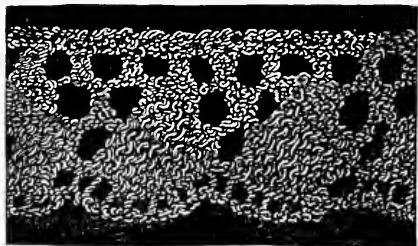
Repeat from the first row.

SEA-SHELL EDGE.

Cast on 12 stitches; knit across plain.

First Row.—Two plain, thread over twice, narrow, 6 plain, over twice, seam 2 together.

Second Row.—Wind thread around needle once, seam 2 together, 7 plain, knit first loop plain, seam second loop, 2 plain.



Third Row.—Eleven plain, over twice, seam 2 together.

Fourth Row.—Wind thread around needle once, seam 2 together, 11 plain.

Fifth Row.—Two plain, over twice, narrow, over twice, narrow, 5 plain, over

FIG. 97.

twice, seam 2 together.

Sixth Row.—Wind thread around needle once, seam 2 together, 6 plain, knit 1 loop plain, seam 1 loop, 1 plain, seam 1 loop, 2 plain.

Seventh Row.—Thirteen plain, over twice, seam 2 together.

Eighth Row.—Wind thread around needle once, seam 2 together, 13 plain.

Ninth Row.—Two plain, over twice, narrow, over twice, narrow, over twice, narrow, 5 plain, over twice, seam 2 together.

Tenth Row.—Wind thread around needle, seam 2 together, 6 plain, knit 1 loop, seam 1 loop, 1 plain, knit 1 loop, seam 1 loop, 1 plain, knit 1 loop, seam 1 loop, 2 plain.

Eleventh Row.—Eleven plain, take eleventh back on left-hand needle, slip 6 stitches over that stitch, over twice, seam 2 together.

Twelfth Row.—Wind thread around needle once, seam 2 together, 10 plain.

EMPEROR'S LACE.

Cast on 9 stitches; knit across plain.

First Row.—Slip 1, 2 plain, thread over, narrow, 1 plain, over twice, narrow, 1 plain.

Second Row.—Two plain, knit 1 loop, seam 1 loop, 3 plain, over, narrow, 1 plain.

Third Row.—Slip 1, 2 plain, over, narrow, 5 plain.

Fourth Row.—Seven plain, over, narrow, 1 plain.

Fifth Row.—Slip 1, 2 plain, over, narrow, 1 plain, over twice, narrow, over twice, narrow.

Sixth Row.—One plain, 1 loop plain, seam 1 loop, 1 plain, 1 loop plain, seam 1 loop, 3 plain, over, narrow, 1 plain.

Seventh Row.—Slip 1, 2 plain, over, narrow, 7 plain.

Eighth Row.—Bind off 3, 5 plain, over, narrow, 1 plain.

OAK-LEAF EDGE.

Cast on 10 stitches and knit across plain.

First Row.—Two plain, over twice, seam 2 together, 1 plain, over twice, narrow, over twice, narrow, 1 plain.

Second Row.—Two plain, 1 loop plain, seam 1 loop, 1 plain, 1 loop plain, seam 1 loop, 1 plain, over twice, seam 2 together, 2 plain.

Third Row.—Two plain, over twice, seam 2 together, 3 plain, over twice, narrow, over twice, narrow, 1 plain.

Fourth Row.—Two plain, knit 1 loop, seam 1 loop, 1 plain, knit 1 loop, seam 1 loop, 3 plain, over twice, seam 2 together, 2 plain.

Fifth Row.—Two plain, over twice, seam 2 together, 5 plain, over twice, narrow, over twice, narrow, 1 plain.

Sixth Row.—Two plain, knit 1 loop, seam 1 loop, 1 plain, knit 1 loop, seam 1 loop, 5 plain, over twice, seam 2 together, 2 plain.

Seventh Row.—Two plain, over twice, seam 2 together, 7 plain, over twice, narrow, over twice, narrow, 1 plain.

Eighth Row.—Two plain, knit 1 loop, seam 1 loop, 1 plain, knit 1 loop, seam 1 loop, 7 plain, over twice, seam 2 together, 2 plain.

Ninth Row.—Two plain, over twice, seam 2 together, 14 plain.

Tenth Row.—Bind off till ten stitches remain on needle, 5 plain, over twice, seam 2 together, 2 plain.

OPENWORK-POINT EDGE.

This is very pretty in No. 50 linen thread.

Cast on 10 stitches.

First Row.—Knit 3, thread over twice, purl 2 together, knit 2, over twice, narrow, knit 1.

Second Row.—Knit 3, purl 1, knit 2, over twice, purl 2 together, knit 3.

Third Row.—Knit 3, over twice, purl 2 together, knit 6.

Fourth Row.—Knit 6, over twice, purl 2 together, knit 3.

Fifth Row.—Knit 3, over twice, purl 2 together, knit 2, over twice, knit 1, over twice, narrow, knit 1.

Sixth Row.—Knit 3, purl 1, knit 2, purl 1, knit 2, over twice, purl 2 together, knit 3.

Seventh Row.—Knit 3, over twice, purl 2 together, knit 9.

Eighth Row.—Knit 9, thread over twice, purl 2 together, knit 3.

Ninth Row.—Knit 3, over twice, purl 2 together, knit 2, over twice, narrow, over twice, narrow, over twice, narrow, knit 1.

Tenth Row.—Knit 3, purl 1, knit 2, purl 1, knit 2, purl 1, knit 2, over twice, purl 2 together, knit 3.

Eleventh Row.—Knit 3, over twice, purl 2 together, knit 12.

Twelfth Row.—Slip and bind off 7, knit 4, over twice, purl 2 together, knit 3.

Repeat from the first row.

LEAF EDGE.

Cast on 14 stitches.

First Row.—Throw thread over, knit 1, over, knit 2, narrow twice, knit 2, over, narrow, over, narrow, knit 1.

Second Row.—Seam across, slipping first stitch.

Third Row.—Over, knit 3, over, knit 1, narrow twice, knit 1, over, narrow, over, narrow, knit 1.

Fourth Row.—Seam across, slipping first stitch.

Fifth Row.—Over, knit 5, over, narrow twice, over, narrow, over, narrow, knit 1.

Sixth Row.—Seam across, slipping first stitch.

Seventh Row.—Over, knit 3, narrow, knit 2, over, narrow, over, narrow, over, narrow, knit 1.

Eighth Row.—Seam across, slipping first stitch.

Begin at first row.

MYSTIC EDGING.

Cast on 19 stitches; knit across plain.

First Row.—Knit 3, over, narrow, knit 2, over, knit 1, over, narrow, knit 1, narrow, over, knit 2, over twice, narrow, over twice, narrow.

Second Row.—Knit 2, purl 1, knit 2, purl 1, narrow, knit 1, over, slip 1, narrow, throw over the slipped stitch, over, knit 3, over, narrow, narrow, over, narrow, knit 1.

Third Row.—Knit 3, over, narrow, over, narrow, knit 1, narrow, over, knit 1, over, knit 1, narrow, knit 6.

Fourth Row.—Bind off 2, knit 5, over, knit 3, over, slip 1, narrow, throw over the slipped stitch, over, knit 3, over, narrow, knit 1.

Repeat from the first row.

NARROW TOOTHED EDGE.

Cast on 9 stitches.

First Row.—Slip 1, knit 2, over twice, narrow, over twice, narrow, knit 2.

Second Row.—Knit plain all but the loops; knit and purl these.

Third Row.—Slip 1, knit 2, over twice, narrow, over twice, narrow, knit 4.

Fourth Row.—Like second row.

Fifth Row.—Slip 1, knit 2, over twice, narrow, over twice, narrow, knit 6.

Sixth Row.—Like second row.

Seventh Row.—Slip 1, knit 2, over twice, narrow, over twice, narrow, knit 8.

Eighth Row.—Like second row.

Ninth Row.—Slip 1, knit 2, over twice, narrow, over twice, narrow, knit 10.

Tenth Row.—Bind off 10. knit and purl the loops.

Repeat from the first row.

OPENWORK EDGING.

Cast on 15 stitches; knit across plain.

First Row.—Slip 1, 2 plain, over, narrow, over, narrow, 3 plain, over, narrow, over three times, narrow, 1 plain.

Second Row.—Slip 1, 1 plain, knit first loop plain, seam second loop, knit third loop plain, 2 plain, over, narrow, 5 plain, over, narrow, 1 plain.

Third Row.—Slip 1, 2 plain, over, narrow, 1 plain, over, narrow, 2 plain, over, narrow, 5 plain.

Fourth Row.—Slip 1, 6 plain, over, narrow, 5 plain, over, narrow, 1 plain.

Fifth Row.—Slip 1, 2 plain, over, narrow, 2 plain, over, narrow, 1 plain, over, narrow, 5 plain.

Sixth Row.—Bind off 2, 4 plain, over, narrow, 5 plain, over, narrow, 1 plain.

ITALIAN EDGE.

Cast on 15 stitches; knit across plain.

First Row.—Knit 3 plain, over, narrow, 3 plain, over, 1 plain, over, 6 plain.

Second Row.—Knit 6 plain, over, 3 plain, over, narrow, 3 plain, over, narrow, 1 plain.

Third Row.—Knit 3 plain, over, narrow, narrow, over, 5 plain, over, 6 plain.

Fourth Row.—Bind off till there are 14 stitches left on needle, 1 plain, over, narrow, 3 plain, narrow, over, narrow, 1 plain, over, narrow, 1 plain.

Fifth Row.—Knit 3 plain, over, narrow, 1 plain, over, narrow, 1 plain, narrow, over, 3 plain.

Sixth Row.—Knit 3 plain, over, 1 plain, over, slip 2, 1 plain, throw the two slipped stitches over the one plain, over, 4 plain, over, narrow, 1 plain.

WONDERFUL EDGING.

Cast on 13 stitches; knit across plain.

First Row.—Seam 3, 8 plain, seam 2.

Second Row.—Slip 1, 1 plain, pull slipped stitch over plain one, over, seam 8, over, slip 1, narrow, pull slipped stitch over narrowed one.

Third Row.—In the first stitch, knit 1 plain and seam 1, thus making two stitches out of one, 10 plain, seam 1.

Fourth Row.—Slip 1, 1 plain, over, seam 2 together, seam 4, seam 2 together, over, 3 plain.

Fifth Row.—In the first stitch, knit 1 plain and seam 1, as before, seam 3, 6 plain, seam 3.

Sixth Row.—Slip 1, 2 plain, over, seam 2 together, seam 2, seam 2 together, over, 5 plain.

Seventh Row.—In the first stitch, knit 1 plain and seam 1, seam 5, 4 plain, seam 4.

Eighth Row.—Slip 1, 3 plain, over, seam 2 together, seam 2 together, over, 1 plain, narrow, over twice, narrow, 2 plain.

Ninth Row.—Slip 1, seam 2, knit first loop, seam second loop, seam 3, 2 plain, seam 5.

Tenth Row.—Slip 1, 1 plain, narrow, over, narrow, 3 plain, narrow.

Eleventh Row.—Slip 1, seam 4, 6 plain, seam 3.

Twelfth Row.—Slip 1, narrow, over, seam 6, over, narrow, 1 plain, narrow.

DIAMOND EDGING.

Cast on 9 stitches; knit across plain.

First Row.—Knit 3 plain, narrow, over, narrow, over, 1 plain, over, 1 plain.

Second Row.—Knit 1 plain, seam 1, 1 plain, seam 1, 1 plain, seam 1, 4 plain.

Third Row.—Knit 2 plain, narrow, over, narrow, over, 3 plain, over, 1 plain.

Fourth Row.—Knit 1 plain, seam 1, 3 plain, seam 1, 1 plain, seam 1, 3 plain.

Fifth Row.—Knit 1 plain, narrow, over, narrow, over, 5 plain, over, 1 plain.

Sixth Row.—Knit 1 plain, seam 1, 5 plain, seam 1, 1 plain, seam 1, 2 plain.

Seventh Row.—Knit 3 plain, over, narrow, over, narrow, 1 plain, narrow, over, narrow.

Eighth Row.—Knit 1 plain, seam 1, 3 plain, seam 1, 1 plain, seam 1, 3 plain.

Ninth Row.—Knit 4 plain, over, narrow, over, knit 3 together, over, narrow.

Tenth Row.—Knit 1 plain, seam 1, 1 plain, seam 1, 1 plain, seam 1, 4 plain.

Eleventh Row.—Knit 5 plain, over, knit 3 together, over, narrow.

Twelfth Row.—Knit 1 plain, seam 1, 1 plain, seam 1, 5 plain.

SWISS EDGE.

Cast on 16 stitches; knit across plain.

First Row.—Knit 3 plain, over, narrow, over, narrow, 5 plain, narrow, over, 1 plain, over, 1 plain.

Second Row.—Knit across plain.

Third Row.—Knit 4 plain, over, narrow, over, narrow, 3 plain, narrow, over, 3 plain, over, 1 plain.

Fourth Row.—Knit back plain.

Fifth Row.—Knit 5 plain, over, narrow, over, narrow, 1 plain, narrow, over, 5 plain, over, 1 plain.

Sixth Row.—Knit back plain.

Seventh Row.—Knit 6 plain, over, narrow, over, knit 3 stitches together, over, narrow, 5 plain, over, 1 plain.

Eighth Row.—Knit back plain.

Ninth Row.—Knit 5 plain, over, narrow, over, narrow, 2 plain, over, narrow, 5 plain, over, 1 plain.

Tenth Row.—Knit back plain.

Eleventh Row.—Knit 4 plain, over, narrow, over, narrow, 4 plain, over, narrow, 5 plain, over, 1 plain.

Twelfth Row.—Bind off 5 stitches, 15 plain.

FAGGOT EDGE.

Cast on 10 stitches; knit across plain.

First Row.—Slip 1, 1 plain, over, seam 2 together, 2 plain, over twice, narrow, 2 plain.

Second Row.—Knit 4 plain, seam 1, 2 plain, over twice, seam 2 together, 2 plain.

Third Row.—Slip 1, 1 plain, over, seam 2 together, 3 plain, over twice, narrow, 2 plain.

Fourth Row.—Knit 4 plain, seam 1, 3 plain, over twice, seam 2 together, 2 plain.

Fifth Row.—Slip 1, 1 plain, over, seam 2 together, 4 plain, over twice, narrow, 2 plain.

Sixth Row.—Knit 4 plain, seam 1, 4 plain, over twice, seam 2 together, 2 plain.

Seventh Row.—Slip 1, 1 plain, over, seam 2 together, rest plain.

Eighth Row.—Bind off 3 stitches, 5 plain, over twice, seam 2 together, 2 plain.

Articles in Knitting.

AN ELEGANT QUILT.

It is made of woodbine twists and diamonds, in 10 strips, 13 diamonds long. Knit some kind of a pretty edge for a border. It takes 28 balls of knitting cotton No. 10, and very coarse knitting needles, called mitten needles.

Knit across plain 4 rows at the beginning of each and 4 rows before binding off.

Cast on 63 stitches.

First Row.—Knit 16 plain, seam 11, 4 plain, thread over twice, narrow, 3 plain, seam 11, 16 plain.

Second Row.—4 plain, seam 8, 15 plain, seam 9, 15 plain, seam 8, 4 plain.

Third Row.—16 plain, seam 11, 9 plain, seam 11, 16 plain.

Fourth Row.—4 plain, seam 8, 15 plain, seam 9, 15 plain, seam 8, 4 plain.

Fifth Row.—30 plain, over twice, narrow, over twice, narrow, 29 plain.

Sixth Row.—4 plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Seventh Row.—Knit across plain.

Eighth Row.—4 plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Ninth Row.—16 plain, seam 9, 4 plain, over twice, narrow, over twice, narrow, over twice, narrow, 3 plain, seam 9, 16 plain.

Tenth Row.—4 plain, seam 8, 13 plain, seam 13, 13 plain, seam 8, 4 plain.

Eleventh Row.—16 plain, seam 9, 13 plain, seam 9, 16 plain.

Twelfth Row.—4 plain, seam 8, 13 plain, seam 13, 13 plain, seam 8, 4 plain.

Thirteenth Row.—28 plain, over twice, narrow, over twice, narrow, over twice, narrow, over, narrow, 27 plain.

Fourteenth Row.—4 plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Fifteenth Row.—Knit across plain.

Sixteenth Row.—4 plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Seventeenth Row.—4 plain, slip 4 stitches from your left-hand needle on a hairpin, knit 4 plain, then put your 4 stitches back on the left-hand needle; now 8 plain, seam 7, 4 plain, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow, 3 plain, seam 7, 4 plain, slip 4 stitches from your left-hand needle on a hairpin, 4 plain, then put the 4 stitches back on the left needle, 8 plain.

Eighteenth Row.—4 plain, seam 8, 11 plain, seam 17, 11 plain, seam 8, 4 plain.

Nineteenth Row.—16 plain, seam 7, 17 plain, seam 7, 16 plain, seam 8, 4 plain.

Twentieth Row.—4 plain, seam 8, 11 plain, seam 17, 11 plain, seam 8, 4 plain.

Twenty-first Row.—26 plain, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow, 25 plain.

Twenty-second Row.—4 plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Twenty-third Row.—Knit across plain.

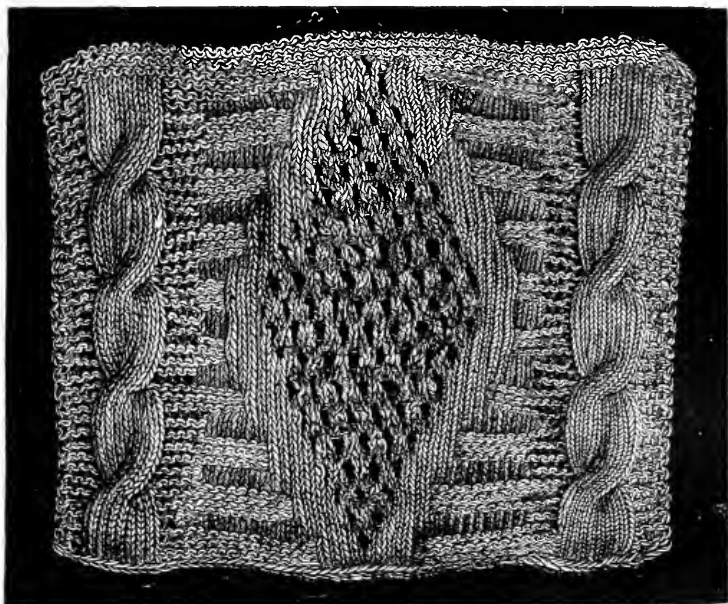


FIG. 98.

Twenty-fourth Row.—4 plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Twenty-fifth Row.—16 plain, seam 5, 4 plain, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow, over twice, narrow, 3 plain, seam 5, 16 plain.

Twenty-sixth Row.—4 plain, seam 8, 9 plain, seam 21, 9 plain, seam 8, 4 plain.

Twenty-seventh Row.—16 plain, seam 5, 21 plain, seam 5, 16 plain.

Twenty-eighth Row.—4 plain, seam 8, 9 plain, seam 21, 9 plain, seam 8, 4 plain.

4 stitches on a hairpin, 4 plain, put the stitches back on the left needle, 8 plain.

Fiftieth Row.—Four plain, seam 8, 9 plain, seam 21, 9 plain, seam 8, 4 plain.

Fifty-first Row.—Knit 16 plain, seam 5, 21 plain, seam 5, 16 plain.

Fifty-second Row.—Four plain, seam 8, 9 plain, seam 21, 9 plain, seam 8, 4 plain.

Fifty-third Row.—Knit 26 plain, (over twice, narrow) 6 times, 25 plain.

Fifty-fourth Row.—Four plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Fifty-fifth Row.—Knit across plain.

Fifty-sixth Row.—Four plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Fifty-seventh Row.—Knit 16 plain, seam 7, 4 plain, (over twice, narrow) 5 times, 3 plain, seam 7, 16 plain.

Fifty-eighth Row.—Four plain, seam 8, 11 plain, seam 17, 11 plain, seam 8, 4 plain.

Fifty-ninth Row.—Knit 16 plain, seam 7, 17 plain, seam 7, 16 plain.

Sixtieth Row.—Four plain, seam 8, 11 plain, seam 17, 11 plain, seam 8, 4 plain.

Sixty-first Row.—Knit 28 plain, (over twice, narrow) 4 times, 27 plain.

Sixty-second Row.—Four plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Sixty-third Row.—Knit across plain.

Sixty-fourth Row.—Four plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Sixty-fifth Row.—Four plain, slip 4 stitches off left needle on a hairpin, 4 plain, put the stitches back on the left needle, 8 plain, seam 9, 4 plain, (over twice, narrow) 3 times, 3 plain, seam 9, 4 plain, slip 4 on a hairpin, 4 plain, put the stitches back on the left needle, 8 plain.

Sixty-sixth Row.—Four plain, seam 8, 13 plain, seam 13, 13 plain, seam 8, 4 plain.

Sixty-seventh Row.—Knit 16 plain, seam 9, 13 plain, seam 9, 16 plain.

Sixty-eighth Row.—Four plain, seam 8, 13 plain, seam 13, 13 plain, seam 8, 4 plain.

Sixty-ninth Row.—Knit 30 plain, over twice, narrow, over twice, narrow, 29 plain.

Seventieth Row.—Four plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

Seventy-first Row.—Knit across plain.

Seventy-second Row.—Four plain, seam 8, 4 plain, seam 31, 4 plain, seam 8, 4 plain.

When knitting the second diamond, cross the chain when you make the third row of holes. Third diamond like the first, and so on.

ORANGE-QUARTER QUILT.

Use No. 10 four-thread knitting cotton, 5 mitten needles, not too coarse.

Orange-leaf lace, directions for which are given under "Laces," is very pretty to edge the quilt. It takes 100 squares for the quilt. Four of these squares sewed together make a very pretty tidy, edged with the Orange-leaf lace.

For the square cast on 8 stitches, 3 on each of two needles and 2 on one needle.

First Row.—Over 1, 1 plain, all round.

Second Row.—Plain all round.

Third Row.—Over 1, 1 plain, all round.

Fourth Row.—Seam 1, 5 plain, seam 1, 1 plain, all round.

Fifth Row.—Over, 3 plain, over, 1 plain, over, 3 plain, over, 1 plain, all round.

Sixth Row.—Seam 2, 7 plain, seam 2, 1 plain, all round.

Seventh Row.—Over, 5 plain, over, 1 plain, over, 5 plain, over, 1 plain, all round.

Eighth Row.—Seam 3, 9 plain, seam 3, 1 plain, all round.

Ninth Row.—Over, 7 plain, over, 1 plain, over, 7 plain, over, 1 plain, all round.

Tenth Row.—Seam 4, 11 plain, seam 4, 1 plain, all round.

Eleventh Row.—Over, 9 plain, over, 1 plain, over, 9 plain, over, 1 plain, all round.

Twelfth Row.—Seam 5, 13 plain, seam 5, 1 plain, all round.

Thirteenth Row.—Over, 11 plain, over, 1 plain, over, 11 plain, over, 1 plain, all round.

Fourteenth Row.—Seam 6, 15 plain, seam 6, 1 plain, all round.

Fifteenth Row.—Over, 13 plain, over, 1 plain, over, 13 plain, over, 1 plain, all round.

Sixteenth Row.—Seam 7, narrow, 13 plain, narrow, seam 7, 1 plain, all round.

Seventeenth Row.—Over, 29 plain, over, 1 plain, all round.

Eighteenth Row.—Seam 8, narrow, 11 plain, narrow, seam 8, 1 plain, all round.

The nineteenth, twenty-first, twenty-third, twenty-fifth, twenty-seventh, twenty-ninth and thirty-first rows are like the seventeenth.

Twentieth Row.—Seam 9, narrow, 9 plain, narrow, seam 9, 1 plain, all round.

Twenty-second Row.—Seam 10, narrow, 7 plain, narrow, seam 10, 1 plain, all round.

Twenty-fourth Row.—Seam 11, narrow, 5 plain, narrow, seam 11, 1 plain, all round.

Twenty-sixth Row.—Seam 12, narrow, 3 plain, narrow, seam 12, 1 plain, all round.

Twenty-eighth Row.—Seam 13, narrow, 1 plain narrow, seam 13, 1 plain, all round.

Thirtieth Row.—Seam 14, narrow, narrow, seam 14, 1 plain, all round.

Thirty-second and All Even Rows.—Plain all round.

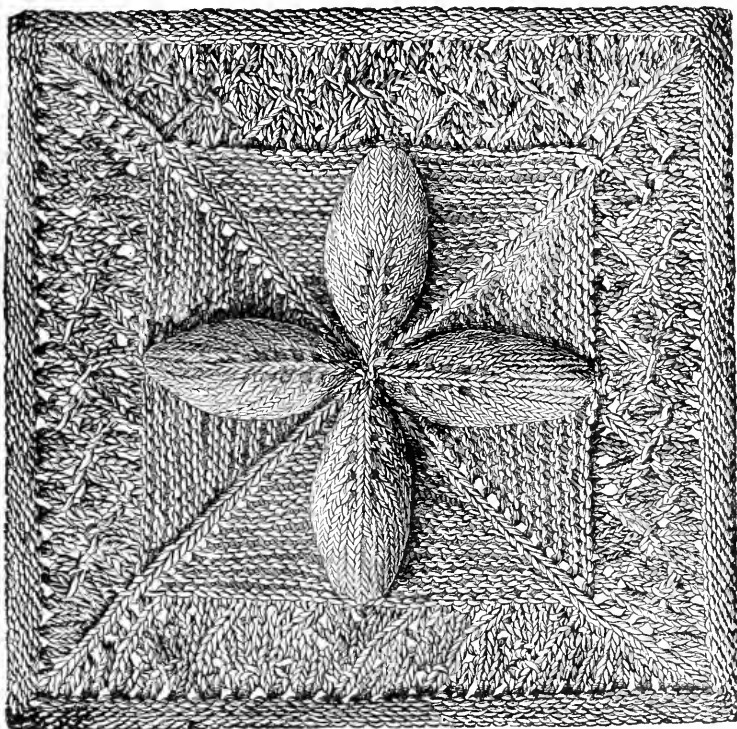


FIG. 99.

Thirty-third Row.—(Over, narrow) 15 times, over, 1 plain, over, 1 plain, all round.

Thirty-fifth Row.—Over, narrow, (over, 4 plain, narrow) 5 times, over, 1 plain, over, 1 plain, all round.

Thirty-seventh Row.—Over, narrow, (over, 1 plain, over, narrow, 1 plain, narrow) 5 times, over, 1 plain, over, narrow, over, 1 plain, all round.

Thirty-ninth Row.—Over, narrow, (over, 3 plain, over, narrow, narrow) 5 times, over, 3 plain, over, narrow, over, 1 plain, all round.

Forty-first Row.—Over, 2 plain, (over, narrow, 1 plain, narrow, over, 1 plain) 5 times, over, narrow, 1 plain, narrow, over, 2 plain, over, 1 plain, all round.

Forty-third Row.—Over, 4 plain, over, narrow, narrow, (over, 3 plain, over, narrow, narrow) 5 times, over, 4 plain, over, 1 plain, all round.

Forty-fifth Row.—Over, 43 plain, over, 1 plain, all round.

Forty-seventh Row.—(Over, narrow) 22 times, over, 1 plain, over, 1 plain, all round.

Turn the work and knit the forty-ninth, fiftieth and fifty-first rows to form a ridge.

At the beginning of the square, when you get 32 stitches on 3 needles, take the fourth needle and have 8 stitches on each needle, using a fifth needle to knit with, so that each needle will be on one side of the square.

KNITTED OLIVE-LEAF QUILT.

Cast on 38 stitches with 4 extra for edge stitches (2 on each side).

First Row.—Knit 2 plain, seam 2, * narrow, 11 plain, seam 2, over twice, 1 plain, over twice, seam 2 *; repeat from star to star to the last 2 which are plain.

Second Row.—Knit 4, * seam 3, 2 plain, seam 10, seam 2 together, 2 plain *; repeat from star to star to the last 2 which are plain. (Remember that whenever the thread is put over twice in coming back, the second loop is dropped throughout the pattern; its only use is to make a large hole.)

Third Row.—Knit 2 plain, seam 2, * narrow, 9 plain, seam 2, 1 plain, (over, 1 plain) twice, seam 2 *; repeat from star to star, last 2 plain.

Fourth Row.—Knit 4 plain, * seam 5, 2 plain, seam 8, seam 2 together, 2 plain *; repeat from star to star, last 2 plain.

Fifth Row.—Knit 2 plain, seam 2, * narrow, 7 plain, seam 2, 2 plain, over, 1 plain, over, 2 plain, seam 2 *; repeat from star to star, last 2 plain.

Sixth Row.—Knit 4 plain, * seam 7, 2 plain, seam 6, seam 2 together, 2 plain *; repeat from star to star, last 2 plain.

Seventh Row.—Knit 2 plain, seam 2, * narrow, 5 plain, seam 2, 3 plain, over, 1 plain, over, 3 plain, seam 2 *; repeat from star to star, last 2 plain.

Eighth Row.—Knit 4 plain, * seam 9, 2 plain, seam 4, seam 2 together, 2 plain *; repeat from star to star, last 2 plain.

Ninth Row.—Knit 2 plain, seam 2, * narrow, 3 plain, seam 2, 4 plain, over, 1 plain, over, 4 plain, seam 2 *; repeat from star to star, last 2 plain.

Tenth Row.—Knit 4 plain, * seam 11, 2 plain, seam 2, seam 2 together, 2 plain *; repeat from star to star, last 2 plain.

Eleventh Row.—Knit 2 plain, seam 2, * narrow, 1 plain, seam 2, 5 plain, over, 1 plain, over, 5 plain, seam 2 *; repeat from star to star, last 2 plain.

Twelfth Row.—Knit 4 plain, * seam 13, 2 plain, seam 2 together, 2 plain *; repeat from star to star, last 2 plain.

Thirteenth Row.—Knit 2 plain, seam 2, * over twice, 1 plain, over twice, seam 2, narrow, 11 plain, seam 2 *; repeat from star to star, last 2 plain.

Fourteenth Row.—Knit 4 plain, * seam 10, seam 2 together, 2 plain, seam 3, 2 plain *; repeat from star to star, last 2 plain.

Fifteenth Row.—Knit 2 plain, seam 2, * 1 plain, over, 1 plain, over, 1 plain, seam 2, narrow, 9 plain, seam 2 *; repeat from star to star, last 2 plain.

Sixteenth Row.—Knit 4 plain, * seam 8, seam 2 together, 2 plain, seam 5, 2 plain *; repeat from star to star, 2 plain.

Seventeenth Row.—Knit 2 plain, seam 2, * 2 plain, over, 1 plain, over, 2 plain, narrow, 7 plain, seam 2 *; repeat from star to star, last 2 plain.

Eighteenth Row.—Knit 4 plain, * seam 6, seam 2 together, 2 plain, seam 7, 2 plain *; repeat from star to star, last 2 plain.

Nineteenth Row.—Knit 2 plain, seam 2, * 3 plain, over, 1 plain, over, 3 plain, seam 2, narrow, 5 plain, seam 2 *; repeat from star to star, last 2 plain.

Twentieth Row.—Knit 4 plain, * seam 4, seam 2 together, 2 plain, seam 9, 2 plain *; repeat from star to star, last 2 plain.

Twenty-first Row.—Knit 2 plain, seam 2, * 4 plain, over, 1 plain, over, 4 plain, seam 2, narrow, 3 plain, seam 2 *: repeat from star to star, last 2 plain.

Twenty-second Row.—Knit 4 plain, * seam 2, seam 2 together, 2 plain, seam 11, 2 plain*; repeat from star to star, last 2 plain.

Twenty-third Row.—Knit 2 plain, seam 2, * 5 plain, over, 1 plain, over, 5 plain, seam 2, narrow, 1 plain, seam 2 *: repeat from star to star, last 2 plain.

Twenty-fourth Row.—Knit 4 plain, * seam 2 together, 2 plain, seam 13, 2 plain *: repeat from star to star, last 2 plain.

KNITTED STAR QUILT.

Materials: No. 8 knitting cotton and four No. 16 needles.

Cast 6 stitches on each of 2 needles, and knit around plain once.

First Row.—Over, 2 plain, over, 2 plain, all round.

Second and All Even Rows.—Plain.

Third Row.—Over, 3 plain, over, 3 plain, all round.

Fifth Row.—Over, 4 plain, over, 4 plain, all round.

Seventh Row.—Over, 5 plain, over, 5 plain, all round.

Ninth Row.—Over, 6 plain, over, 6 plain, all round.

Eleventh Row.—Over, 7 plain, over, 7 plain, all round.

Twelfth Row.—This row being knit plain gives 8 stitches between each open row, which is the widest part of each star point.

Thirteenth Row.—* Over, 1 plain, over, narrow, 5 plain *: repeat from star to star, all around.

Fifteenth Row.—* Over, 1 plain, (over, narrow) twice, 4 plain *; repeat from star to star, all round.

Seventeenth Row.—* Over, 1 plain, (over, narrow) 3 times, 3 plain *; repeat from star to star, all round.

Nineteenth Row.—* Over, 1 plain, (over, narrow) 4 times, 2 plain, * all round.

Twenty-first Row.—* Over, 1 plain, (over, narrow) 5 times, 1 plain *; repeat all round.

Twenty-third Row.—* Over, 1 plain, (over, narrow) 6 times, * all round.

Twenty-fourth Row.—All plain.

Twenty-fifth Row.—Bind off till there is 1 stitch on the right-hand needle and 14 stitches on the left.

Twenty-sixth Row.—Knit 2 plain (and 1 on the needle makes 3), seam 3, 3 plain, seam 3, 3 plain, etc.

Twenty-seventh Row.—Seam 3, 3 plain, seam 3, 3 plain, seam 3, etc.

Twenty-eighth Row.—Knit 3 plain, seam 3, 3 plain, seam 3, 3 plain, etc.

These last 3 rows are repeated until you have 27 rows of this kind.

Bind off.

Join, turning all the basket work in the same direction for one row, either the length or width of the bed, and in the opposite direction for alternate rows. This leaves a three-sided depression to be filled thus: Take up 8 stitches along the edge of the basket work, holding the wrong side of the spread toward you.

First Row.—Over, 1 plain, (over, narrow) 3 times, over, 1 plain.

Second and Every Even Row.—All seamed.

Third Row.—Over, 1 plain, (over, narrow) 4 times, over, 1 plain.

Fifth Row.—Over, 1 plain, (over, narrow) 5 times, over, 1 plain.

Seventh Row.—Over, 1 plain, (over, narrow) 6 times, over, 1 plain.

Ninth Row.—Over, 1 plain, (over, narrow) 7 times, over, 1 plain.

Eleventh Row.—Over, 1 plain, (over, narrow) 8 times, over, 1 plain.

Thirteenth Row.—Over, 1 plain, (over, narrow) 9 times, over, 1 plain.

Fifteenth Row.—Over, 1 plain, (over, narrow) 10 times, over, 1 plain.

Sixteenth Row.—Seam across.

Seventeenth Row.—Bind off.

ANOTHER KNITTED QUILT.

This quilt is composed of two kinds of stripes. Use medium sized knitting cotton.

For the close stripe, cast on 60 stitches.

First Row.—All seamed.

Second Row.—Slip 1, seam 11, 1 plain, seam 3, 10 plain, seam 2, 10 plain, seam 3, 1 plain, seam 15.

Third and All Odd Rows.—Knit all the stitches which appear knit on this side and seam those which appear seamed.

Fourth Row.—Slip 1, 16 plain, seam 3, 8 plain, seam 4, 8 plain, seam 4, 17 plain.

Sixth Row.—Slip 1, seam 14, 3 plain, seam 3, 6 plain, seam 6, 6 plain, seam 3, 15 plain.

Eighth Row.—Slip 1, 18 plain, seam 3, 4 plain, seam 3, 2 plain, seam 3, 4 plain, seam 3, 19 plain.

Tenth Row.—Slip 1, seam 14, 5 plain, seam 3, 2 plain, seam 3, 4 plain, seam 3, 2 plain, seam 3, 5 plain, seam 15.

Twelfth Row.—Slip 1, 20 plain, seam 6, 6 plain, seam 6, 21 plain.

Fourteenth Row.—Slip 1, seam 14, 7 plain, seam 4, 3 plain, seam 2, 3 plain, seam 4, 7 plain, seam 15.

Sixteenth Row.—Slip 1, 21 plain, seam 3, 3 plain, seam 4, 3 plain, seam 3, 22 plain.

Eighteenth Row.—Slip 1, seam 14, 6 plain, seam 3, 3 plain, seam 6, 3 plain, seam 3, 6 plain, seam 15.

Twentieth Row.—Slip 1, 19 plain, seam 3, 3 plain, seam 3, 2 plain, seam 3, 3 plain, seam 3, 3 plain, seam 3, 20 plain.

Twenty-second Row.—Slip 1, seam 14, 4 plain, seam 3, 3 plain, seam 3, 4 plain, seam 3, 3 plain, seam 15.

Twenty-fourth Row.—Slip 1, 17 plain, seam 3, 3 plain, seam 3, 6 plain, seam 3, 3 plain, seam 3, 18 plain.

Twenty-sixth Row.—Slip 1, seam 14, 2 plain, seam 3, 3 plain, seam 3, 8 plain, seam 3, 3 plain, seam 3, 2 plain, seam 15.

Twenty-eighth Row.—Slip 1, 15 plain, seam 3, 3 plain, seam 3, 10 plain, seam 3, 3 plain, seam 3, 16 plain.

Thirtieth to Fifty-third Rows.—Like the 26th, odd rows like 2d. Commence at the 2d row and work to the 53d row till the strip is long enough.

For the openwork stripe, cast on 50 stitches.

First Row.—All seamed.

Second Row.—Slip 1, seam 2, over, narrow, seam 3, 11 plain, narrow, over, 1 plain, over, seam 2, over, 1 plain, over, narrow, 11 plain, seam 3, 2 plain, over, narrow, seam 3.

Third Row.—Slip 1, 2 plain, seam 2, over, seam 2 together, 3 plain, seam 10, seam 2 together, crossed (to do this, place the thread on the needle, as in seaming, insert the needle from left to right in the back veins of both stitches and seam them off together), seam 3, 2 plain, seam 3, seam 2 together, seam 10, 3 plain, seam 2, over, seam 2 together, seam 10, 3 plain, seam 2, over, seam 2 together, 3 plain.

Fourth Row.—Slip 1, seam 2, 2 plain, over, narrow, seam 3, 9 plain, narrow, knit 1 twice (that is knit the stitch plain, slip it back on left-hand needle, and knit it plain again).

Fifth Row.—Slip 1, 2 plain, seam 2, over, seam 2 together, 3 plain, seam 8, seam 2 together, crossed as before, seam 5, 2 plain, seam 5,

seam 2 together, seam 8, 3 plain, seam 2, over, seam 2 together, 3 plain.

Sixth Row.—Slip 1, seam 2, 2 plain, over, narrow, seam 3, 7 plain, narrow, 2 plain, over, 1 plain, over, 2 plain, seam 2, 2 plain, over, 1 plain, over, 2 plain, narrow, 7 plain, seam 3, 2 plain, over, narrow, seam 3.

Seventh Row.—Slip 1, 2 plain, seam 2, over, seam 2 together, 3 plain, seam 6, seam 2 together crossed, seam 7, 2 plain, seam 7, seam 2 together, seam 6, 3 plain, seam 2, over, seam 2 together, 3 plain.

Eighth Row.—Slip 1, seam 2, 2 plain, over, narrow, seam 3, 5 plain, narrow, 3 plain, over, 1 plain, over, 3 plain, seam 2, 3 plain, over, 1 plain, over, 3 plain, narrow, 5 plain, seam 3, 2 plain, over, narrow, seam 3.

Ninth Row.—Slip 1, 2 plain, seam 2, over, seam 2 together, 3 plain, seam 4, seam 2 together crossed, seam 9, 2 plain, seam 9, seam 2 together, seam 4, 3 plain, seam 2, over, seam 2 together, 3 plain.

Tenth Row.—Slip 1, seam 2, 2 plain, over, narrow, seam 3, 3 plain, narrow, 4 plain, over, 1 plain, over, 4 plain, seam 2, 4 plain, over, 1 plain, over, 4 plain, narrow, 3 plain, seam 3, 2 plain, over, narrow, seam 3.

Eleventh Row.—Slip 1, 2 plain, seam 2, over, seam 2 together, 3 plain, seam 2, seam 2 together crossed, seam 11, 2 plain, seam 11, seam 2 together, seam 2, 3 plain, seam 2, over, seam 2 together, 3 plain.

Twelfth Row.—Slip 1, seam 2, 2 plain, over, narrow, seam 3, narrow, 5 plain, over, 1 plain, over, 5 plain, seam 2, 5 plain, over, 1 plain, over, 5 plain, narrow, 1 plain, seam 3, 2 plain, over, narrow, seam 3.

Thirteenth Row.—Slip 1, 2 plain, seam 2, over, seam 2 together, 3 plain, seam 2 together crossed, seam 13, 2 plain, seam 13, seam 2 together, 3 plain, seam 2, over, seam 2 together, 3 plain.

Repeat from the 2d row till the stripe is long enough.

ANOTHER STRIPED QUILT.

Materials: No. 12 cotton, and No. 11 needles.

Cast on 75 stitches; knit across plain.

Thirteen stitches on each end are for edge stitches, which are plain or in threes for basket work, if wished.

First Row.—Edge, *seam 3, over, 1 plain, over, seam 3, slip 1, 1 plain, pull slipped stitch over, 10 plain, narrow *; repeat from star to star to the last 7, then seam 3, over, 1 plain, over, seam 3; edge.

Second Row.—This with all even rows are knitted as they come, plain if plain, seamed if seamed.

Third Row.—Edge, *seam 3, 1 plain, over, 1 plain, over, 1 plain, seam 3, slip 1, 1 plain, pull slipped stitch over, 8 plain, narrow *; repeat from star to star to the last 9, then seam 3, 1 plain, over, 1 plain, over, 1 plain, seam 3; edge.

Fifth Row.—Edge, *seam 3, 2 plain, over, 1 plain, over, 2 plain, seam 3, slip 1, 1 plain, pull slipped stitch over, 6 plain, narrow *; repeat from

star to star to the last 11, then seam 3, 2 plain, over, 1 plain, over, 2 plain, seam 3; edge.

Seventh Row.—Edge, * seam 3, 3 plain, over, 1 plain, over, 3 plain, seam 3, slip 1, 1 plain, pull slipped stitch over, 4 plain, narrow *; repeat from star to star to the last 13, then seam 3, 3 plain, over, 1 plain, over, 3 plain, seam 3; edge.

Ninth Row.—Edge, * seam 3, 4 plain, over, 1 plain, over, 4 plain, seam 3, slip 1, 1 plain, pull slipped stitch over, 2 plain, narrow *; repeat from star to star to the last 15, then seam 3, 4 plain, over, 1 plain, over, 4 plain, seam 3; edge.

Eleventh Row.—Edge, * seam 3, 5 plain, over, 1 plain, over, 5 plain, seam 3, slip 1, 1 plain, pull slipped stitch over, narrow *: repeat from star to star to the last 17, then seam 3, 5 plain, over, 1 plain, over, 5 plain, seam 3; edge.

Thirteenth Row.—Edge, * seam 3, 6 plain, 1 plain and seam 1 in the next stitch, 6 plain, seam 3, slip 1, 1 plain, pull slipped stitch over *; repeat from star to star to the last 19, then seam 3, 6 plain, 1 plain and seam 1 in the next stitch, 6 plain, seam 3; edge.

Fifteenth Row.—Edge, * seam 3, slip 1, 1 plain, pull slipped stitch over, 10 plain, narrow, seam 3, over, 1 plain, over *; repeat from star to star to the last 20, then seam 3, slip 1, 1 plain, pull slipped stitch over, 10 plain, narrow, seam 3; edge.

Seventeenth Row.—Edge, * seam 3, slip 1, 1 plain, pull slipped stitch over, 8 plain, narrow, seam 3, 1 plain, over, 1 plain, over, 1 plain *; repeat from star to star to the last 18, then seam 3, slip 1, 1 plain, pull slipped stitch over, 8 plain, narrow, seam 3; edge.

Nineteenth Row.—Edge, * seam 3, slip 1, 1 plain, pull slipped stitch over, 6 plain, narrow, seam 3, 2 plain, over, 1 plain, over, 2 plain *; repeat from star to star to the last 16, then seam 3, slip 1, 1 plain, pull slipped stitch over, 6 plain, narrow, seam 3; edge.

Twenty-first Row.—Edge, * seam 3, slip 1, 1 plain, pull slipped stitch over, 4 plain, narrow, seam 3, 3 plain, over, 1 plain, over, 3 plain *; repeat from star to star to the last 14, then seam 3, slip 1, 1 plain, pull slipped stitch over, 4 plain, narrow, seam 3; edge.

Twenty-third Row.—Edge, * seam 3, slip 1, 1 plain, pull slipped stitch over, 2 plain, narrow, seam 3, 4 plain, over, 1 plain, over, 4 plain *; repeat from star to star to the last 12, then seam 3, slip 1, 1 plain, pull slipped stitch over, 2 plain, narrow, seam 3; edge.

Twenty-fifth Row.—Edge, * seam 3, slip 1, 1 plain, pull slipped stitch over, narrow, seam 3, 5 plain, over, 1 plain, over, 5 plain *; repeat from star to star to the last 10, then seam 3, slip 1, 1 plain, pull slipped stitch over, narrow, seam 3; edge.

Twenty-seventh Row.—Edge, * seam 3, slip 1, 1 plain, pull slipped stitch

over, seam 3, 6 plain, make 1 plain and 1 seam in the next stitch, 6 plain *; repeat from star to star to the last 8, then seam 3, slip 1, 1 plain, pull slipped stitch over, seam 3.

Repeat from the first row. Once through the pattern forms a leaf. Fifty-two leaves make one stripe.

TRIANGLE BED-QUILT.

Materials: No. 10 knitting cotton, and two medium-sized needles.

Cast on 3 stitches.

First Row.—Over, 1 plain, over, 1 plain, over, 1 plain.

Second Row.—Over, seam 5, 1 plain.

Third Row.—Over, seam 1, 2 plain, over, 1 plain, over, 2 plain, seam 1.

Fourth Row.—Over, 1 plain, seam 7, 2 plain.

Fifth Row.—Over, seam 2, 3 plain, over, 1 plain, over, 3 plain, seam 2.

Sixth Row.—Over, 2 plain, seam 9, 3 plain.

Seventh Row.—Over, seam 3, 4 plain, over, 1 plain, over, 4 plain, seam 3.

Eighth Row.—Over, 3 plain, seam 11, 4 plain.

Ninth Row.—Over, seam 4, 5 plain, over, 1 plain, over, 5 plain, seam 4.

Tenth Row.—Over, 4 plain, seam 13, 5 plain.

Eleventh Row.—Over, seam 5, 6 plain, over, 1 plain, over, 6 plain, seam 5.

Twelfth Row.—Over, 5 plain, seam 15, 6 plain.

Thirteenth Row.—Over, seam 6, 1 plain, slip 1, 1 plain, pass slipped stitch over, 11 plain, narrow, seam 6.

Fourteenth Row.—Over, 6 plain, seam 13, 7 plain.

Fifteenth Row.—Over, seam 7, slip 1, 1 plain, pass slipped stitch over, 9 plain, narrow, seam 7.

Sixteenth Row.—Over, 7 plain, seam 11, 8 plain.

Seventeenth Row.—Over, seam 8, slip 1, 1 plain, pass slipped stitch over, 7 plain, narrow, seam 8.

Eighteenth Row.—Over, 8 plain, seam 9, 9 plain.

Nineteenth Row.—Over, seam 9, slip 1, 1 plain, pass slipped stitch over, 5 plain, narrow, seam 9.

Twentieth Row.—Over, 9 plain, seam 7, 10 plain.

Twenty-first Row.—Over, seam 10, slip 1, 1 plain, pass slipped stitch over, 3 plain, narrow, seam 10.

Twenty-second Row.—Over, 10 plain, seam 5, 11 plain.

Twenty-third Row.—Over, seam 11, slip 1, 1 plain, pass slipped stitch over, 1 plain, narrow, seam 11.

Twenty-fourth Row.—Over, 11 plain, seam 3, 12 plain.

Twenty-fifth Row.—Over, seam 12, knit 3 together, seam 13.

Twenty-sixth Row.—Over, 26 plain.

Twenty-seventh Row.—Over, 27 plain.

Twenty-eighth Row.—Over, seam 28.

Twenty-ninth Row.—Over, 29 plain.

Thirtieth Row.—Over, seam 30.

Thirty-first Row.—Over, seam 31.

Thirty-second Row.—Over, 32 plain.

Thirty-third Row.—Over, seam 33.

Thirty-fourth Row.—Over, 34 plain.

Thirty-fifth Row.—Over, 35 plain.

Thirty-sixth Row.—Over, seam 36.

Thirty-seventh Row.—Over, 37 plain.

Thirty-eighth Row.—Over, seam 38.

Thirty-ninth Row.—Over, narrow, over, narrow, to the end of the row, then work off the last stitch plain.

Fortieth Row.—Over, seam 39.

Forty-first Row.—Same as 39th row.

Forty-second Row.—Over, seam 41.

Forty-third Row.—Same as 39th row.

Forty-fourth Row.—Over, seam 43.

Forty-fifth Row.—Over, 44 plain.

Forty-sixth Row.—Over, seam 45.

Forty-seventh Row.—Over, 46 plain.

Forty-eighth Row.—Over, 47 plain.

Forty-ninth Row.—Over, seam 48.

Fiftieth Row.—Over, 49 plain.

Fifty-first Row.—Over, seam 50.

Fifty-second Row.—Over, seam 51.

Fifty-third Row.—Over, 52 plain.

Fifty-fourth Row.—Over, seam 53.

Fifty-fifth Row.—Over, 54 plain.

Fifty-sixth Row.—Over, seam 55.

Fifty-seventh Row.—Over, seam 2. * 1 plain, over, 1 plain, over, 1 plain, seam 7; repeat from * to the end of the row, seam 1.

Fifty-eighth Row.—Over, 1 plain, * seam 5, 7 plain, seam 5, 7 plain *; repeat to the end of the row, then knit 3 plain.

Fifty-ninth Row.—Over, seam 3. * 2 plain, over, 1 plain, over, 2 plain, seam 7, 2 plain, over, 1 plain, over, 2 plain, seam 7 *; repeat to the end of the row, then seam 2.

Sixtieth Row.—Over, 2 plain, * seam 7, 7 plain, seam 7 *; repeat to the end of the row, then knit 4 plain.

Sixty-first Row.—Over, seam 4. * 3 plain, over, 1 plain, over, 3 plain, seam 7, 3 plain, over, 1 plain *; repeat to the end of the row, then seam 3.

Sixty-second Row.—Over, 3 plain, * seam 9, 7 plain, seam 9, 7 plain *; repeat to the end of the row, then 5 plain.

Sixty-third Row.—Over, seam 5, * 1 plain, over, 1 plain, over, 4 plain, seam 7, 4 plain, over, 1 plain, over, 4 plain, seam 7 *; repeat to the end of the row, then seam 4.

Sixty-fourth Row.—Over, 4 plain, * seam 11, 7 plain, seam 11 *: repeat to the end of the row, then 6 plain.

Sixty-fifth Row.—Over, seam 6, * 5 plain, over, 1 plain, over, 5 plain, seam 7, 5 plain, over, 1 plain, over, 5 plain, seam 7 *; repeat to the end of the row, then seam 5.

Sixty-sixth Row.—Over, 5 plain, * seam 13, 7 plain, seam 13 *: repeat to the end of the row, then 7 plain.

Sixty-seventh Row.—Over, seam 7, * 6 plain, over, 1 plain, over, 6 plain, seam 7, 6 plain, over, 1 plain, over, 6 plain, seam 7 *: repeat to the end of the row, then seam 6.

Sixty-eighth Row.—Over, 6 plain, * seam 15, 7 plain, seam 15, 7 plain *: repeat to the end of the row, then 8 plain.

Sixty-ninth Row.—Over, seam 8, * slip 1, 1 plain, pass slipped stitch over, 11 plain, narrow, seam 7, slip 1, 1 plain, pass slipped stitch over, 11 plain, narrow *: repeat to the end of the row, then seam 7.

Seventieth Row.—Over, 7 plain, * seam 13, 7 plain, seam 13 *: repeat to the end of the row, then 9 plain.

Seventy-first Row.—Over, seam 9, * slip 1, 1 plain, pass slipped stitch over, 9 plain, narrow, seam 7 *: repeat to the end of the row, then seam 8.

Seventy-second Row.—Over, 8 plain, * seam 11, 7 plain, seam 11 *: repeat to the end of the row, then 10 plain.

Seventy-third Row.—Over, seam 10, * slip 1, 1 plain, pass slipped stitch over, 7 plain, narrow, seam 7 *: repeat to the end of the row, then seam 9.

Seventy-fourth Row.—Over, 9 plain, * seam 9, 7 plain, seam 9 *: repeat to the end of the row, then 11 plain.

Seventy-fifth Row.—Over, seam 11, * slip 1, 1 plain, pass slipped stitch over, 5 plain, narrow, seam 7 *: repeat to the end of the row, then seam 10.

Seventy-sixth Row.—Over, 10 plain, * seam 7, 7 plain, seam 7 *: repeat to the end of the row, then 12 plain.

Seventy-seventh Row.—Over, seam 12, * slip 1, 1 plain, pass slipped stitch over, 3 plain, narrow, seam 7 *: repeat to the end of the row, then seam 11.

Seventy-eighth Row.—Over, 11 plain, * seam 5, 7 plain, seam 5, 7 plain *: repeat to the end of the row, then 13 plain.

Seventy-ninth Row.—Over, seam 13, * slip 1, 1 plain, pass slipped stitch over, 1 plain, narrow, seam 7 *: repeat to the end of the row, then seam 12.

Eightieth Row.—Over, 12 plain, * seam 3, 7 plain, seam 3, 7 plain *: repeat to the end of the row, then 14 plain.

Eighty-first Row.—Over, seam 14, * knit 3 together, seam 7, knit 3 together, seam 7 *: repeat to the end of the row, seam 13.

Eighty-second Row.—Over, 69 plain.

Eighty-third Row.—Over, 70 plain.

Eighty-fourth Row.—Over, seam 71.

Eighty-fifth Row.—Over, 72 plain.

Eighty-sixth Row.—Over, seam 73.

This completes one triangle, four of which make a square: forty-nine squares complete the quilt, seven in length and seven in width. Crochet the squares together.

HONEYCOMB STRIPED QUILT.

This is knit in stripes of two kinds. It is a beautiful pattern and quite easy to knit.

To begin the wide or honeycomb stripe, cast on 80 stitches.

First Row.—Knit plain.

Second Row.—Purl.

Third Row.—Plain.

Fourth Row.—Knit 6, * slip 2, knit 4, * repeating from star to star to the end of the needle, ending with 6 plain.

Fifth Row.—Knit the same as the fourth row, only purl instead of plain, and slipping the same stitches.

Sixth Row.—The same as the fourth, plain and slip.

Seventh Row.—The same as the fifth row, purl and slip.

Eighth Row.—The same as the fourth row, plain and slip.

Ninth Row.—Knit across plain, slipped stitches and all.

Tenth Row.—Purl across.

Eleventh Row.—Plain.

Twelfth Row.—Knit 3, * slip 2, knit 4,* and so on to the end of the needle, ending with 3 plain.

Alternate rows of honeycomb must begin and end with 6 stitches, the other with 3 stitches.

For the narrow twist stripe, cast on 40 stitches.

First and Odd Rows.—Knit across plain.

Second and Even Rows.—Knit 4, purl 8, knit 4, purl 8, knit 4, knit 4.

Seventeenth Row.—Knit 4 plain, take a third needle and slip the next four stitches on it; knit the next four stitches, go back and knit the four stitches on the third needle; repeat this twice to the end of the needle, making three sets of twists with a row of garter stitch between.

Repeat from the first.

It will take seven narrow and six wide stripes. A tidy can be knit from the same directions, with either tidy cotton or linen or cotton spool thread, with a lace edge either crocheted or knit, and is very handsome.

VINE TIDY.

Cast on 89 stitches and knit across alternately 11 times plain and seam.

First Row.—Knit 12 plain, narrow,* (over, narrow) 3 times, over, 1

plain, over, 2 plain, slip 1, 1 plain, throw slipped stitch over, 4 plain, slip 1, 1 plain, pull slipped stitch over, 2 plain, repeat from * twice, (over, narrow) 3 times, over, 12 plain; commence the row again, and so continue to the end of the needle.

Second and All Even Rows.—All seamed.

Third Row.—Knit 11 plain, narrow, * (over, narrow) 3 times, over, 3

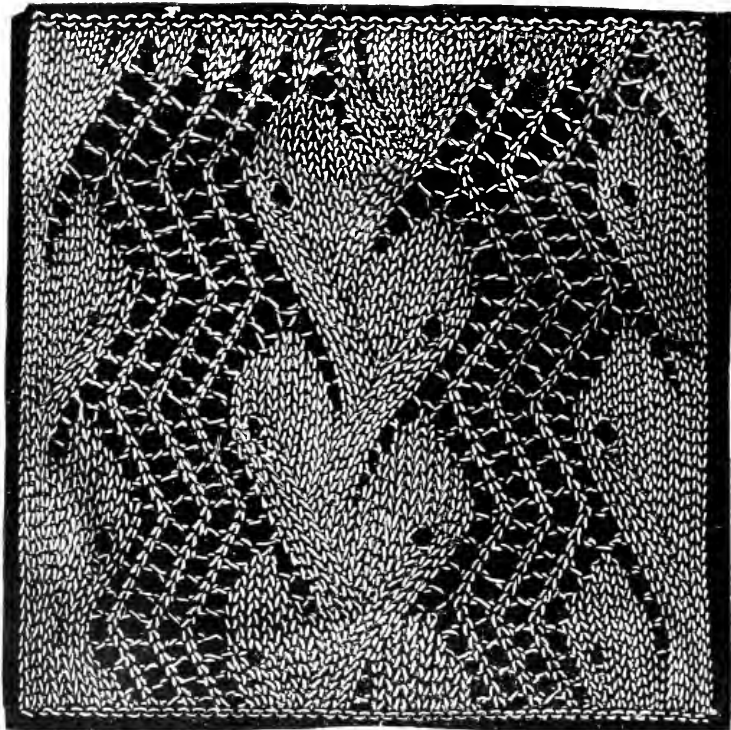


FIG. 100.

plain, over, 2 plain, slip 1, 1 plain, pull slipped stitch over, 2 plain, slip 1, 1 plain, pull slipped stitch over, 2 plain; repeat from * twice, (over, narrow) 3 times, over, 13 plain, and so continue to the end of the needle.

Fifth Row.—Knit 10 plain, narrow, * (over, narrow) 3 times, over, 5 plain, over, 2 plain, slip 1, 1 plain, pull slipped stitch over, slip 1, 1 plain, pull slipped stitch over, 2 plain; repeat from * twice, (over, narrow) 3 times, over, 14 plain, continue to the end of the needle.

Seventh Row.—Knit 12 plain, * (over, narrow) 3 times, over, 2 plain,

slip 1, 1 plain, pull slipped stitch over, 4 plain, slip 1, 1 plain, pull slipped stitch over, 2 plain, over, 1 plain; repeat from * twice. (over, narrow) 4 times, 12 plain, continue to the end of the needle.

Ninth Row.—Knit 13 plain, * (over, narrow) 3 times, over, 2 plain, slip 1, 1 plain, pull slipped stitch over, 2 plain, slip 1, 1 plain, pull slipped stitch over, 2 plain, over, 3 plain; repeat from * twice. (over, narrow) 4 times, 11 plain, continue to the end of the row.

Eleventh Row.—Knit 14 plain, * (over, narrow) 3 times, over, 1 plain, slip 1, 1 plain, pull slipped stitch over, slip 1, 1 plain, pull slipped stitch over, 2 plain, over, 5 plain; repeat from * twice. (over, narrow) 4 times, 10 plain.

Repeat to the length desired, then knit across 11 times, alternately plain and seam.

Finish by knotting in fringe about four inches deep, or with a knitted or crocheted edge.

APPLE-LEAF TIDY.

Cast on as many stitches as wished for, allowing 20 stitches for each figure, and 6 extra stitches for edge stitches. ("Edge" in this pattern means knit 3 plain at beginning and 3 plain at the end of the row.) Knit twice across plain before commencing the tidy, and twice across plain before binding off. 86 stitches is a good number for a tidy.

First Row.—Edge, * seam 1, narrow, 3 plain, thread over, narrow, over, narrow, over, 1 plain, over, narrow, over, narrow, over, 3 plain, narrow *; repeat from * to the end, edge.

Second and All Even Rows.—All seamed.

Third Row.—Edge, * seam 1, narrow, 2 plain, over, narrow, over, narrow, over, 3 plain, over, narrow, over, narrow, over, 2 plain, narrow; repeat from * to end, edge.

Fifth Row.—Edge, * seam 1, narrow, 1 plain, over, narrow, over, narrow, over, 5 plain, over, narrow, over, narrow, over, 1 plain, narrow; repeat from * to end, edge.

Seventh Row.—Edge, * seam 1, narrow, over, narrow, over, narrow, over, 7 plain, over, narrow, over, narrow, over, narrow; repeat from * to the end, edge.

Ninth Row.—Edge, narrow, over, narrow, over, narrow, over, 9 plain, over, narrow, over, narrow, over, knit 3 together, over, narrow, over, narrow, over, 9 plain, over, narrow, over, narrow, over, 1 plain. (The "repeat" is all written out in this row.) Edge.

Eleventh Row.—Edge, * 1 plain, over, narrow, over, narrow, over, 3 plain, narrow, seam 1, narrow, 3 plain, over, narrow, over, narrow, over; repeat from *, then 1 plain, edge.

Thirteenth Row.—Edge, * 2 plain, over, narrow, over, narrow, over, 2 plain, narrow, seam 1, narrow, 2 plain, over, narrow, over, narrow, over, 1 plain; repeat from *, narrow.

Fifteenth Row.—Edge,* 3 plain, over, narrow, over, narrow, over, 1 plain, narrow, seam 1, narrow, 1 plain, over, narrow, over, narrow, over, 2 plain; repeat from *, edge.

Seventeenth Row.—Edge,* 4 plain, over, narrow, over, narrow, over, narrow, seam 1, narrow, over, narrow, over, narrow, over, 3 plain; repeat from *, edge.

Nineteenth Row.—Edge,* 5 plain, over, narrow, over, narrow, over, knit 3 together, over, narrow, over, narrow, over, 4 plain; repeat from *, edge.

Twentieth Row.—Seam back, then begin with first row, and so continue till the tidy is of the desired length. Make any pretty edge and sew it on.

KNITTED SOFA AFGHAN.

Three ivory needles, No. 7. Two pounds of wool of different shades. Make as many stripes as will make it wide enough.

The following rule is for one stripe:

Cast on 30 stitches, knit across plain 6 times.

Seventh Row.—Knit 1 plain, * slip the next 3 on the extra needle, bring the needle in front, 3 plain, pass the needle to the back, 3 plain, now knit the 3 plain off the extra needle,* seam 3, 1 plain, over, seam 3, 3 plain *. Repeat from * to * to the last 2, which are knit plain.

Eighth Row.—Knit 2 plain, seam 9, 3 plain, seam 2, 3 plain, seam 9, 2 plain.

Ninth Row.—Knit 11 plain, seam 3, 2 plain, over, seam 3, 11 plain.

Tenth Row.—Knit 2 plain, seam 9, 3 plain, seam 3, 3 plain, seam 9, 2 plain.

Eleventh Row.—Knit 2 plain, repeat from * to * in 7th row, seam 3, 3 plain, over, seam 3, repeat from * to * again, 2 plain.

Twelfth Row.—Knit 2 plain, seam 9, 3 plain, seam 4, 3 plain, seam 9, 2 plain.

Thirteenth Row.—Knit 11 plain, seam 3, 4 plain, over, seam 3, 11 plain.

Fourteenth Row.—Knit 2 plain, seam 9, 3 plain, seam 5, 3 plain, seam 9, 2 plain.

Fifteenth Row.—Knit 2 plain, repeat from * to * in 7th row, seam 3, slip 1, 1 plain, pass the slipped stitch over, 3 plain, seam 3. Repeat from * to * again, last 2 plain.

Sixteenth Row.—Knit 2 plain, seam 9, 3 plain, seam 4, 3 plain, seam 9, 2 plain.

Seventeenth Row.—Knit 11 plain, seam 3, slip 1, 1 plain, pull slipped stitch over, 2 plain, seam 3, 11 plain.

Eighteenth Row.—Knit 2 plain, seam 9, 3 plain, seam 3, 3 plain, seam 9, 2 plain.

Nineteenth Row. Knit 2 plain, repeat from * to * as in 7th row, seam 3, slip 1, 1 plain, pass the slipped stitch over, 1 plain, seam 3. Repeat from * to *, 2 plain.

Twentieth Row.—Knit 2 plain, seam 9. 3 plain, seam 2, 3 plain, seam 9, 2 plain.

Twenty-first Row.—Knit 11 plain, seam 3, slip 1, 1 plain, pass the slipped stitch over, seam 3, 11 plain.

Twenty-second Row.—Knit 2 plain, seam 9, 3 plain, seam 1, 3 plain, seam 9, 2 plain.

Repeat from the seventh row till the stripe is long enough. Crochet the stripes together with black. Add a fringe or edge made from some of the rules in the first part of the chapter.

A BEAUTIFUL DESIGN FOR AN AFGHAN.

Cast on any number of stitches that will be a multiple of four, and add two.

First Row.—Purl quite across.

Second Row.—Knit the first stitch; then knit, purl and knit, before slipping the second stitch, making three stitches of one; purl the next three together; knit, purl and knit the next stitch, making three stitches of one; purl the next three together, and so continue across the needle.

Third Row.—Like the first row.

Fourth Row.—Knit the first, purl the next three together; then knit, purl and knit the next before slipping, making three stitches out of one, etc., thus changing the order with the first row. Remember always to knit the first stitch, and to change the order of the raised figures.

By knitting the second and fourth rows alike, the pattern will be striped. Every other row is to be purled.

KNITTED CARRIAGE ROBE OR AFGHAN.

Materials: Three pounds blue and black six-thread fleecy wool; two No. 5 bone needles and an extra needle.

Cast on with blue 1 stitch, increase one every row till you have knitted 24 plain rows. You now have 24 stitches.

First Row.—Five plain, narrow, thread over, 1 plain, over, seam 2 together, 5 plain, narrow, over, 1 plain, over, seam 2 together, 4 plain. To put thread over once before seaming, wind it round the needle, otherwise you will not get the extra stitch.

Second Row.—Two plain, seam 1, narrow, over, seam 3, over, seam 2 together, seam 3, narrow, over, seam 3, over, seam 2 together, seam 2, 2 plain.

Third Row.—Three plain, narrow, over, 5 plain, over, seam 2 together, 1 plain, narrow, over, 5 plain, over, seam 2 together, 2 plain.

Fourth Row.—Two plain, seam 8, over, seam 3 together, over, seam 7, over, seam 2 together, 2 plain.

Fifth Row.—Three plain, over, seam 2 together; now * 5 plain with the extra needle, twist the wool four times round these 5, now knit them off with the right-hand needle, narrow, over, 2 plain.* Repeat from * to *.

Sixth Row.—Two plain, seam 1, over, seam 2 together, seam 3, narrow, over, seam 3, over, seam 2 together, seam 3, narrow, over, seam 2, 2 plain.

Seventh Row.—Five plain, over, seam 2 together, 1 plain, narrow, over, 5 plain, over, seam 2 together, 1 plain, narrow, over, 4 plain.

Eighth Row.—Two plain, seam 3, over, seam 3 together, over, seam 7, over, seam 3 together, over, seam 4, 2 plain.

Ninth Row.—Five plain, narrow, over, 1 plain, over, seam 2 together, 5 plain on the extra needle, twist wool 4 times round and knit them off, narrow, over, 1 plain, over, seam 2 together, 4 plain.

Tenth Row.—Two plain, seam 1, narrow, over, seam 3, over, seam 2

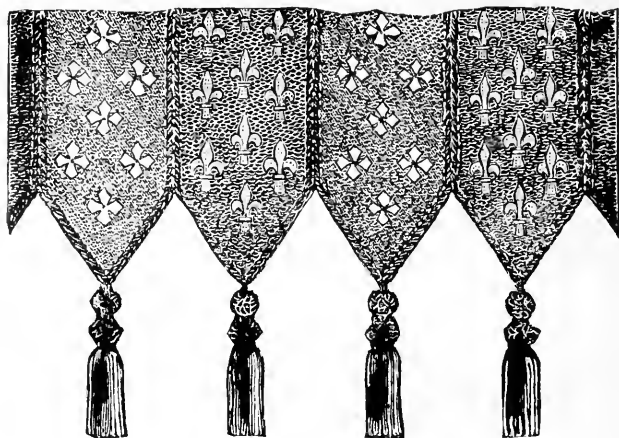


FIG. 101.

together, seam 3, narrow, over, seam 3, over, seam 2 together, seam 2, 2 plain.

Eleventh Row.—Three plain, narrow, over, 5 plain, over, seam 2 together, 1 plain, narrow, over, 5 plain, over, seam 2 together, 2 plain.

Twelfth Row.—Two plain, seam 8, over, seam 3 together, over, seam 7, over, seam 2 together, 2 plain.

Repeat from fifth row. Work about one yard and fourteen inches to a stripe, remembering to taper off to one stitch at the end to match the beginning. The next stripe is black, but is all done in plain knitting, commencing with 1 stitch, and widening up to 24, and finishing at the end like the first stripe. On the blue stripes fasten blue tassels; on the black stripes fasten black tassels.

On the plain black stripes, with a coarse worsted needle, work large blue stars about four inches apart.

Remarks on Stocking Knitting.

THE HEEL.

The heel always seems to present mountains of difficulty. The following pattern is one of the best:

Divide your stitches. We will say you have 50 altogether on 3 needles; take 12 on each side of the seam-stitch and knit these 25 backward and forward in rows, not rounds (making the seam stitch all the same); you must seam backward so as to keep the knitting even. Continue until you have made a flap about 3 inches long, always slipping the first knitted stitch. Now knit plain from the right-hand side, the 12 stitches, then the seam stitch, which you do not make again, 4 plain, narrow, 1 plain, turn, seam until you get to 4 beyond the seam stitch, seam 2 together, seam 1, turn, knit plain until you come to the stitch in the previous row where you turned—you may know it easily by the little hole which was formed by the turning; you now narrow once, 1 plain, then turn; seam the next row, of course always seaming 2 together where the little hole has been left, and so on until you have gradually worked off the stitches. You then pick up the side stitches of this flap and the heel is finished.

TO DECREASE FOR THE TOE.

Put half your stitches on one needle, one-quarter on the second, and a quarter on the third needle.

Thus: suppose you have 60 stitches, you must have 30 on one side and 15 on each of the other two.

The 30 must be the front or ribbed part, the 2 needles with 15 stitches on them ought to be the sole part. In doubling your knitting now, the front part ought to lie evenly on the sole of the foot. Begin and knit the 30 stitches by—27 plain, slip 1, 1 plain, pass the slipped stitch over, 1 plain. Now begin next needle, 1 plain, narrow, knit plain to the end of the needle. Now begin the third needle, 12 plain, slip 1, 1 plain, pass slipped stitch over, 1 plain. Now go back again to the 30 stitches, 1 plain, narrow, knit plain to the end of the needle. Do 2 rounds plain, and then decrease again in the same manner 4 stitches in every round, leaving always 2 stitches between the decreasing, remembering always to do two rounds of plain knitting between the decreasing rounds. Repeat for two inches, bind off. Some people only do one round between the decreasing; this plan makes the toe rounder and more puckered.

LADIES' PLAIN SILK STOCKINGS.

Four needles No. 16. Cast on 40 stitches on each of 3 needles, knit 2 seam, 2 plain, for 8 rounds. Now begin to knit plain, making the first stitch the seam stitch. You need not widen for the calf. When 12 inches are

knitted, decrease every fifth row until you have only 84 stitches on your needles.

When the stocking is 20 inches long, divide for the heel, by taking 21 stitches on each side of the seam stitch. Knit the heel as directed. Pick up the side stitches. Make the foot 9 inches long, making the toe as before described.

LADIES' KNITTED SILK STOCKINGS.

Materials: $3\frac{1}{2}$ ounces of coarse knitting silk, and 4 steel needles No. 18. Cast 49 stitches on each of 3 needles. Knit plain 21 rounds.

Twenty-second Round.—Thread over, knit 3 together, alternately all round.

Twenty-third Round.—Knit 1 plain, seam 1, 1 plain, alternately, all round.

In the next round seam the middle stitch of the last needle; this forms the back seam and is seamed in every round. (A piece of yarn or cotton tied where the seam stitch comes will aid the knitter.) Knit 11 inches or 230 rounds plain, then commence to narrow for the ankle. This is done by knitting 2 stitches together before, and 2 after the seam in every 7th round for 17 rounds; this brings the number of stitches to 113.

Knit 3 inches plain for the ankle without increase or decrease.

Divide the stitches for the heel, placing 28 on each side the seam, and leaving 56 on the two front needles. On the heel stitches knit 48 rows, 1 row plain, when the right side is toward you, and 1 row seamed when from you.

Knit the gusset for the heel as follows: 29 stitches plain, narrow, turn, seam 3, seam 2 together, turn, 5 plain, narrow, turn; repeat until all the side stitches are taken in. Now with another needle pick up the stitches on each side of the heel. Knit all round once to the right-hand side of the heel. To

decrease to form the gusset of the foot, knit first stitch plain, slip the second, third stitch plain, pass the slipped stitch over the knitted one, knit to within 3 stitches of the end of the next needle, then slip 1, 1 plain, pass slipped stitch over, knit the last one plain. Knit a plain row between every decrease.

Continue to decrease in this way until there are only 113 stitches remaining. Knit plain 88 rounds for the foot, or about $4\frac{1}{4}$ inches. Then decrease for the toe as follows: arrange the stitches so that the number of stitches on the front needle is equal to those of the two under needles to-

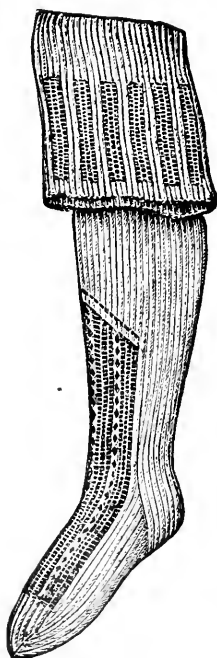


FIG. 102.

gether; knit first stitch plain, slip the second, third plain, pass slipped stitch over, knit plain across to within 3 stitches of the end of the needle, slip the next stitch, 1 plain, pass the slipped stitch over, knit the last one plain; decrease the same at the beginning of the second and at the end of the third needle. Continue thus with a plain round between until only 20 stitches remain. Now bind off. The top of the stocking is turned down an inch and neatly hemmed on the wrong side. The instep may be embroidered, if desired, with silks of contrasting shades.

GENTLEMAN'S RIBBED SILK HOSE.

Materials required: 2½ ounces coarse knitting silk in any shade; ½ ounce different shade for heels and toes; four No. 19 steel needles.

Cast 114 stitches on three needles. Knit around once plain, then knit ribs by knitting 2 plain, 1 seam, all round for about 60 rounds, which will measure about three inches; then knit ribs, 5 stitches plain, 1 seam all round, till you have 6½ inches in wide ribs.

Commence the heel by putting in your ½ ounce shade on one needle, 59 stitches, preserving the ribs of 5 plain, seam 1, across the needle, returning seam 5, 1 plain; always slip the first stitch. Knit 60 rows like this. Now decrease as follows:

Sixty-first Row.—(Five plain, seam 1) 3 times, 4 plain, slip 1, 1 plain, pull slipped stitch over, 11 plain, slip 1, 1 plain, pull slipped stitch over, 4 plain, (seam 1, 5 plain) 3 times. Return, knitting seamed stitches plain and plain stitches seamed; do this in every backward row, forward rows plain.

Sixty-third Row.—(Five plain, seam 1) 3 times, 3 plain, slip 1, 1 plain, pull slipped stitch over, 11 plain, slip 1, 1 plain, pull slipped stitch over, 3 plain, (seam 1, 5 plain) 3 times.

Sixty-fifth Row.—(Five plain, seam 1) 3 times, 2 plain, slip 1, 1 plain, pull slipped stitch over, 11 plain, slip 1, 1 plain, pull slipped stitch over, 2 plain, (seam 1, 5 plain) 3 times.

Sixty-seventh Row.—(Five plain, seam 1) 3 times, 1 plain, slip 1, 1 plain, pull slipped stitch over, 11 plain, slip 1, 1 plain, pull slipped stitch over, 1 plain, (seam 1, 5 plain) 3 times.

Sixty-ninth Row.—(Five plain, seam 1) 3 times, slip 1, 1 plain, pull slipped stitch over, 11 plain, slip 1, 1 plain, pull slipped stitch over, (seam 1, 5 plain) 3 times.

Seventieth Row.—After seaming the 11 middle stitches, turn, knit back, knitting the last stitch of the 11 with the one next it together; proceed in rows, knitting plain and seaming, but at the end of each row knit together the last stitch of the tongue, or middle part, with the first of the adjoining side stitches, till the side stitches have been used up. This forms the French heel. Now with the shade of silk you started with, pick up and knit toward the left, 1 stitch in each loop on the side of the heel, except in every sixth loop, where 2 stitches should be worked plain and twist stitch,

The stitches being all picked up, knit one round, placing the whole of the instep stitches on one needle (seaming and knitting these plain to preserve seven ribs), save two stitches at each end, which are transferred to the two side needles, on which the other stitches are equally placed, the division being at the middle of the bottom of the foot. From this point the knitting advances regularly round and round. The narrowing for the gusset is always made on the instep end of each of the side needles.

First Round of the Foot.—Beginning at the center of the heel with the first side needle, knit plain till within 4 stitches of the end, then narrow, 2 plain. Knit across the instep needle, seaming the 8 stitches which make the seven ribs, viz.: one before, one between, one after, each row of five. This brings you to the second side needle: 2 plain, slip 1, 1 plain, pull slipped stitch over, rest plain.

Second Round.—Without decreasing. Repeat these two rounds till there are 114 stitches on the needles. The gussets are then finished.

Put back on the instep needle each end, two stitches from the side needles. Continue knitting till the required length of the foot is obtained, the instep stitches being ribbed till the narrowing of the toe begins, which is knit plain. Change the color of the silk for the toe like that of the heel. Commence the middle of the instep needle. Knit all but 3 stitches, slip 1, 1 plain, pull slipped stitch over, 1 plain; on next needle, 1 plain, narrow, knit plain until 3 are left; slip 1, 1 plain, pull slipped stitch over, 1 plain; at first corner of instep needle, 1 plain, narrow, knit to the middle of the needle. This completes the first round of decreasing for the toe. Knit plain 3 rounds, then decrease in the next round as before. Knit plain 3 rounds, then decrease as before, and so on to the end.

KNITTED STOCKINGS FOR GIRLS FROM FIVE TO SEVEN YEARS OLD.

Cast 50 stitches on each of three needles.

First to Tenth Rounds.—All knit plain.

Eleventh Round.—Alternately thread over, narrow, all round.

Twelfth Round.—All knit plain.

Thirteenth to Twentieth Rounds.—First like eleventh row, then like twelfth row, all round.

Fold down the first 12 rounds on the wrong side for the hem, and sew down nicely to form a neat finish for the top.

Twenty-first Round.—* One plain, over, slip 1, 1 plain, pull slipped stitch over, 3 plain, narrow, over, and repeat from *.

Twenty-second Round.—Two plain, * over, slip 1, 1 plain, pull slipped stitch over, 1 plain, narrow, over, 3 plain, and repeat from *, but finally instead of 3 plain, knit only 1 plain.

Twenty-third Round.—Three plain, * over, slip 1, narrow, pull slipped stitch over, over, 5 plain, and repeat from *, but finally instead of 5 plain, knit 2 plain.

Twenty-fourth Round.—All knit plain.

Repeat 72 times the twenty-second to twenty-fifth rounds, always transposing the design. For the curve at the knee, work 38 inserted rounds between the eighteenth and nineteenth pattern figures on the middle 42 stitches, which are taken up on a separate needle. Of course, the rounds worked on the wrong side should always be seamed to correspond with the design, and at the end of each round the next of



FIG. 103.

the stitches left standing in the course of the inserted rounds should always be knit up, so that finally only 42 stitches remain standing. Then continue to work, always going forward, and in the first round of the twentieth pattern figure fasten together the middle 14 of the 42 stitches previously left standing with 1 stitch, and, after an interval of 14 rounds before and after these 14 stitches, again fasten together 14 stitches in the same manner. In the first round of the thirty-third pattern figure, above these three narrowings, widen 28 stitches, making 54 stitches on 28 stitches there. At the beginning of the first round of the fifty-seventh and fifty-ninth pattern figures, in a straight direction above the widening, narrow 14 stitches, fastening them together with 1 stitch. After finishing the seventy-second pattern figure, take up the first and last stitches on a separate needle for the heel, knit the latter, 44 rounds high, and finish in the usual manner. Next take up the edge-stitches on needles, and knit the stitches for the sole all plain, and the stitches of the front, which were previously left standing, in the openwork design 68 rounds high, in doing

which, narrow on both sides of the heel. The toe is worked in 60 rounds, all knit plain in the usual manner.

Through the hem at the top run blue silk ribbon gathered on elastic braid, and tied in a bow on the outside in adjusting the stocking.

RAILROAD STOCKINGS.

Four balls of coarse knitting silk.

Cast 96 stitches on three medium-sized needles, 30 on each of two needles, 36 on the third.

Knit round and round without increase or decrease till you have a long slim pipe eighteen inches long. It will be hardly large enough for a wristlet, and a laughable looking thing when styled a stocking; but now

knit round one row, and drop every 4th stitch (knit 3 plain and drop the 4th). This makes the pipe 24 stitches smaller. Now knit round about 20 times, and then toe off. No heel is necessary. Put your finger in the stocking against the under part of a dropped stitch, and ravel it out to the top. Make every dropped stitch to run and you will instantly have a striped openwork stocking elastic enough for the largest leg. The dropped stitch makes a little ladder, as pretty as any openwork design. It is a poor foot, indeed, that will not find the railroad stocking as nice as the best "regular make."

KNITTED SILK STOCKINGS FOR A CHILD OF TWO YEARS.

Two ounces of silk, four No. 18 needles.

Cast 72 stitches on one needle, and knit off on three needles, 24 on each needle. Join and knit a plain round.



FIG. 104.

Second and Third Rounds.—Seam.

Fourth Round.—*One plain, thread over, 2 plain, slip 1, narrow, draw the slipped stitch over the knitted stitch, 2 plain, over, repeat from *.

Fifth Round.—All plain.

Repeat fourth and fifth rounds four times more.

Fourteenth and Fifteenth Rounds.—All seamed.

Sixteenth Round.—Like the fourth.

Seventeenth Round.—All plain.

Repeat these two rounds four more times.

Twenty-sixth and Twenty-seventh Rounds.—All seamed.

Twenty-eighth Round.—Knit plain.

Twenty-ninth Round.—Narrow, * put the thread forward, then round the needle, making 2 stitches, narrow; repeat from *.

Thirtieth Round.—Knit plain (knit 1 stitch only on the "over" or make stitches of the last round).

Thirty-first Round.—Knit plain.

Thirty-second and Thirty-third Rounds.—Seamed.

This round ends the heading or ornamental top of the stocking. You now increase a stitch by knitting 1 between the two needles; this stitch is to form the seam stitch to the leg.

The leg: Knit two rounds plain.

Third and Fourth Rounds.—Seam 1, * 2 plain, seam 6, repeat from *.

Fifth and Sixth Rounds.—Plain.

Seventh and Eighth Rounds.—Knit 1 plain, * seam 6, 2 plain, * repeat from *.

Now repeat from the first round of the leg. Knit forty-four rounds in this manner, then decrease 1 stitch on each side of the seam stitch, knit four rounds with no decreasings, make four rounds of decreasings, and four rounds between each without any decreasings, then knit fourteen rounds according to the pattern.

Divide for the heel. Take 32 stitches, 16 on the first and last needles, for the heel. Knit 26 rows of plain and seam knitting alternately on these 32 stitches, then form the heel as follows: Take the 7 middle stitches, * knit them, and as you knit the last, knit it and the 8th stitch together, turn, seam these 6 and the 7th and the next stitch on the needle together, turn; repeat from * until you have only the 7 stitches left on the needle. At the end of the last 7 stitches raise 15 stitches on the side of the heel (the 26 rows), then knit the stitches left in the front (knit according to pattern), raise 15 stitches on the next side of the heel. Knit four rounds (the pattern in front, plain underneath).

Fifth Round.—Knit the 2 first stitches and 2 last stitches of the plain under part together, the rest as before. The next 4 rounds like the first 4.

Tenth Round.—Like the 5th round. Knit 24 rounds more (plain underneath, the pattern in front), then knit 5 rounds plain all round.

You now commence the decreasings for the toe. Knit the first needle all but the last 3 stitches. This is the second needle on the under part of the foot. Narrow, 1 plain, 1 plain on the second needle, narrow, knit to the last 3 on this needle, knit the first 2 of them together, 1 plain, 1 plain on the third needle, narrow, finish the needle, knit two rounds plain, repeat the round of decreasings. Knit in this manner until you have only 12 stitches each on the front and back needles. Bind off, and sew up the toe.

KNITTED LEGGINGS.

Materials required: three ounces of Starlight zephyr or Germantown yarn and four steel needles, No. 14.

Commence at the top of the leg.

Cast on 72 stitches, that is, 24 on each of three needles; knit 2 plain, seam 2, alternately for two inches and a half; then seam three rounds.

For the openwork part of the leg:

First and Third Rounds.—One plain, over, 2 plain, knit 3 together, 2 plain, over, repeat from beginning of round.

Second and Fourth Rounds.—Plain.

Fifth and Sixth Rounds.—Seam, and then repeat from the first round until you have done seven inches, measuring from the top.

Now commence to decrease the leg; mark a stitch for the center of the back, and narrow in every third round, taking care to keep the patterns in

an even line, one above another; work two and one-half inches more of the openwork, then four rounds plain knitting, and three rounds seamed.

In the ribbed pattern of the ankle, work two inches of seam 1, 1 plain, alternately; divide the stitches as you would for a stocking, half on one needle for the heel, and half divided on two needles for the front; work the heel in ribbed knitting, but as it is not in the round, the seam stitch must be knitted, and the knitted stitch seamed in each alternate row to keep the pattern even; work two and one-half inches and bind off. Pick up 12 stitches from the side of the heel, and put them on a needle with 3 stitches from the front; work across the front—all but the last 3 stitches—in the ribbed pattern; with another needle knit the last 3 stitches, and pick up 12 stitches from the side of the heel; seam the side stitches and knit and seam across the front.

First Row.—Nine plain, narrow, knit across the front of the foot, still retaining the ribbed pattern; knit 2 stitches on the next needle, narrow, knit to the end of the row.

Second Row.—Seam the knitted and knit the seamed stitches of the last row.

Continue to repeat these two rows until all the stitches at the side of the heel are taken in, then work on the front stitches only in the ribbed pattern, decreasing one stitch by narrowing at the beginning of every row until you have worked the front the length required. Now pick up on three needles the stitches at the side of the foot and at the back of the heel, and seam in the round with the toe stitches for four rounds; then bind off. Crochet a shell edge around the foot part.

KNITTED LEGGINGS FOR CHILD FROM ONE TO TWO YEARS OLD.

Materials: one and a half ounces blue and one ounce white single zephyr; four needles, No. 14. (See Fig. 104.)

Cast on with blue 65 stitches, 22 on each of two needles, 21 on the third, join; 2 plain, seam 2, for two inches. Now with white knit twelve plain rounds, seaming the eleventh stitch of the last needle every time to form the seam at the back of the leg.

Thirteenth Round.—Seam with blue wool, widen before and after seam stitch.

Fourteenth and Fifteenth Rounds.—Knit plain with blue.

Sixteenth, Seventeenth and Eighteenth Rounds.—Knit plain with white; continue to seam three rows with blue, and three with white plain, seven times more, increasing in the eighteenth and twenty-third rows, before and after the seam stitch, and decreasing by narrowing before and after the seam stitch, in the twenty-eighth, thirty-third, thirty-eighth, forty-third, forty-ninth, fifty-sixth and sixty-third rows; the fifty-eighth to the sixty-third rows are knitted with white wool; bind off.

For the foot, cast on with blue 48 stitches on one needle. Knit forty plain rows, bind off 15 stitches, and continue to knit on the remaining 33 stitches until you have knit enough rows to go around the heel. Bind off and finish with a crocheted edge. The foot is sewed to the leg, and the opening is fastened with pearl buttons. Sew on a leather strap to go under the foot.

BABY'S BOOTS.

Two needles No. 16, half an ounce pink and half an ounce white saxony. Cast on 50 stitches with the pink.



FIG. 105.

First Row.—All plain.

Second Row.—Three plain, * seam 2, 2 plain *; repeat from star to star to the last 3 stitches, which are done plain.

Now do the third and fourth rows like the second row.

Fifth Row.—All plain.

Sixth Row.—All seamed.

Seventh Row.—Slip first stitch, * narrow *; repeat from star to star, to the last one which is plain.

Eighth Row.—Slip 1, * thread over, 1 plain *; repeat from star to star. You ought now to have 50 stitches.

Ninth Row.—All plain.

Tenth Row.—Seam every stitch.

Eleventh Row.—Slip 1, narrow; continue to narrow until you come to the last stitch which must be knit plain.

Twelfth Row.—Same as eighth.

Thirteenth Row.—All plain.

Fourteenth Row.—All seamed.

Now join on the white, make one plain row, then nine rows of ribbing (seam 2, 2 plain), but remember to do 3 plain stitches at the beginning and 3 at the end.

Tenth Row.—All plain.

Eleventh Row.—All seamed.

Twelfth Row.—Slip 1, * narrow, * repeat from star to star to the last stitch, which is plain.

Thirteenth Row.—Slip 1, * over, 1 plain *, repeat from star to star. You should have now 50 stitches on the needle.

Fourteenth Row.—All plain.

Fifteenth Row.—All seamed.

Repeat last four rows, three times, so as to have four rows of holes; do not get on more than 50 stitches.

Join on the pink wool.

Sixteenth Row.—Slip 1, narrow, 10 plain, narrow, 20 plain, narrow, 10 plain, narrow, 1 plain.

Second Row of Pink.—All plain.

Third Row.—Slip 1, narrow, knit plain to last 2, which are knit together.

Fourth Row.—All plain.

Fifth Row.—Knit 14 plain, join the white, 16 plain, turn round and work on these 16 stitches in white, leaving the pink on the needle without working it. Seam a row.

Then * slip 1, narrow *; repeat from star to star.

The next row slip 1, then * over, 1 plain *; repeat from star to star. You ought now to have 16 stitches.



FIG. 106.

One plain row, one seam row.

Repeat last four rows, four times.

Bind off the white, and go on with the pink on the right-hand side.

Pick up 11 stitches from the side of the white flap, make 11 stitches; knit fourteen plain rows.

Fifteenth Row.—* Slip 1, narrow *; repeat.

Sixteenth Row.—All plain.

Seventeenth Row.—Slip 1, narrow, rest plain.

Eighteenth Row.—All plain.

Nineteenth Row.—Slip 1, narrow, narrow; the rest plain knitting until you come to within 3 of the end, narrow, 1 plain.

Twentieth Row.—All plain.

Twenty-first Row.—Slip 1, narrow, narrow, continue to knit plain till within 5 of the heel, when you narrow, narrow, 1 plain.

Twenty-second Row. All plain.

Twenty-third Row.—Slip 1, narrow, narrow, all plain to the last 2 which narrow.

Twenty-fourth Row.—All plain.

Twenty-fifth Row.—Slip 1, narrow, rest plain.

Twenty-sixth Row.—All plain.

Twenty-seventh Row.—Slip 1, narrow, rest plain.

Twenty-eighth Row.—Plain, bind off.

Pick up 11 stitches to form the toe.

First Row.—All plain. Then increase at the toe at the beginning of every row until you have 18 stitches. Three rows plain. Narrow every other time at the toe till you have 11 stitches. Pick up 11 white stitches at the side of the flap, still knitting with pink, and take up the 14 stitches at the end of the flap.

Fourteen plain pink rows.

Go back to * at the fifteenth row, and end at the twentieth row. Bind off.

ANOTHER BABY'S BOOT.

Cast on 54 stitches.

Knit one row plain, seam one row, knit twenty-two rows, increasing on



FIG. 107.

the third stitch of every row. There should now be 75 stitches on the needle. Seam one row, knit twenty-two rows, decreasing by knitting the second and third stitches together in every row. There should now be 51

stitches. Seam one row, increasing on the third stitch. Cast on 20 stitches for the heel. There should now be 76 stitches. Knit eighteen rows, seam one row and knit ten rows, increasing at the toe end only. There will now be 90 stitches. Knit 50 stitches, leaving 10 stitches on another needle, and knit backward and forward for the front of the foot, as follows:

First Row.—Knit 50.

Second Row.—Seam 50.

Third Row.—One plain, narrow—twenty-four times.

Fourth Row.—Knit 1 plain, over, seam to the end. These four rows form the pattern, and must be repeated eight times more.

Take 40 stitches for the side of the foot. Ten rows plain, seam one row, eighteen rows plain, decreasing at the toe end only; bind off.

For the leg: Take up the 40 stitches on the side, knitting also 22 stitches for the front; then knit the 40 left on the spare needle, one row plain, seam one row, one row of holes (by putting the silk twice round the needle and narrowing). Seam one row, then ten patterns the same as the front of the foot.



FIG. 108.

steel needles, join and knit 126 plain rounds. In doing this always knit 3 together as one on the middle of the front of the foot in every other round of the first sixty-eight rounds. The stitch formed by knitting 3 together forms the middle stitch, and in narrowing this must always be knitted with one stitch at each side of it. In the last fifty-eight rounds narrow in this manner in every round. After the 126th round follow sixty-eight rounds, alternately seam 2, 2 plain; then bind off. Crochet a border around the top. (Fig. 108.)

Forty-second Row.—Knit 3 plain, seam 3, 3 plain, seam 3, to the end of the row.

Forty-third, Forty-fourth, Forty-fifth, Forty-ninth and Fiftieth Rows.—Like forty-second.

Forty-fifth, Forty-sixth and Forty-seventh Rows.—Seam 3, 3 plain, seam 3, 3 plain, to the end.

Fifty-first Row.—Plain.

Repeat like the fifty-first five times more. Bind off on the wrong side.

LADY'S KNITTED BOOT.

It is made of black knitting silk and sewed to a cork sole.

Begin on the under edge of the boot. Cast 340 stitches on

KNITTED SLIPPERS.

Materials: four ounces of blue double Berlin wool, and four ounces of white; three bone knitting needles and a pair of lamb's-wool soles.

Commence the slipper at the toe with blue wool; cast on 10 stitches and increase one by pulling the wool forward, after the first stitch and before the last stitch of each alternate row. When knitting every other row, pass the white wool between every stitch, leaving a loop of about an inch on one side and drawing it tight on the other side. In knitting the next row the

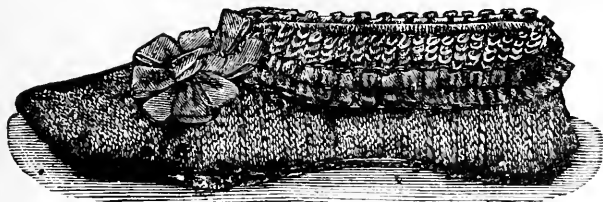


FIG. 109.

white wool is not used, but is drawn straight across the work. Continue to knit backward and forward until the slipper is wide enough across the instep. Then divide the stitches, bind off 10 stitches in the middle, and with a third needle continue to work as before on one-half without increase, until you have made the length from the instep to the back of the heel. Bind off and work the other flap the same, join up the back of the heel with needle and wool, and line with some soft material, if liked. Sew the bottom of the slipper to the sole, and trim the top with pleated ribbon and a bow.

ANOTHER KNITTED SLIPPER.

Materials required: one skein each of dark and light Germantown zephyr, and medium sized steel needles.

Cast on 14 stitches, using the dark wool, and knit across plain four times, widening each time by picking up a stitch and knitting it before knitting the last one on the needle. You now have 18 stitches. Now, slip off 2 stitches without knitting them; then with the light wool knit 2 and slip 2, repeating to the end of the row. Turn, and slip 2 stitches; then seam 2, slip 2, and repeat to the end of the row. Knit two more rows like the last two, then knit four plain rows with the dark wool, widening as before.

Now take up the light wool again, and knit four rows, slipping 2 and knitting 2 across the first and third, and slipping 2 and seaming 2 across the second and fourth. On these four rows you must not widen.

Continue knitting in this way, using the light and dark wool alternately until you have sixty-five stitches on the needle, then knit twenty-two stitches, take another needle and bind off twenty-two, then knit the re-

maintaining twenty-one, widening as before, which will give twenty-two stitches on that needle also.

Now knit back and forth, using light and dark wool alternately, but not widening with either until you have a strip long enough to reach to the back of the heel; then bind off, knit the other strip in the same way, and sew up the back.

Crochet a row of holes around the top, and then a row of scallops. Run elastic tape in the holes, and sew a bow of ribbon on the front.

The slippers are to be sewed to the fleece-lined cork soles.

KNITTED SLIPPERS WITH ROLL TOP.

Materials required: four ounces each of blue and white Berlin wool; four pins, No. 12; a pair of cork soles.

Begin at the toe, with the blue wool, and cast on ten stitches. When knitting with the white wool, use from two balls at the same time.

First Row.—Knit plain.

Second Row.—Over, * knit 1, take the double white wool and turn it twice over the pin to form a loop of about three-fourths of an inch; with the left-hand pin pass the last knitted stitch over the four loops of white; knit 2; repeat from the star to the end of the row.

Third Row.—Over, slip the loop of white; knit the blue, passing the blue wool with which you are knitting around the double white wool. In knitting the next stitch, this will draw the white close to the work, and so carry it to the other side to be ready for making the next row of loops.

Fourth Row.—Over, knit the blue stitches plain; knit the four white loops at the back as one stitch.

Fifth Row.—Over, knit plain to the end of the row.

Repeat from the second row, increasing at the beginning of each row, until the work is wide enough across the instep, then divide the work for the sides, casting off ten stitches in the middle.

Work the side stitches as you did the instep, but without either increasing or decreasing, until the strip is long enough to reach to the back of the heel; then cast off and work the other side in the same way. Sew the seam in the heel with the wool.

Now pick up the stitches around the top of the slipper on three of the pins; with the fourth, knit as on a stocking. Knit ten rows, seaming one stitch and knitting one plain, then bind off, and hem the piece down to the top of the slipper in the inside, to form a roll around the edge.

CHEMISE YOKE IN KNITTING.

This dainty trimming, shown in Fig. 110, may be knit either in linen or cotton, fine or coarse, as desired, to correspond with the material. Baby ribbon or narrow velvet is run into the two rows of holes to make it fit neatly around the neck.

Cast on 24 stitches. (Always knit 1 and purl 1 in the stitches made by throwing the thread over the needle twice.)

First Row.—Slip 1, knit 23.

Second Row.—Same as first row.

Third Row.—Slip 1, narrow, thread over twice, narrow, knit 14, narrow, thread over twice, narrow, knit 1.

Fourth Row.—Like the first. In the made stitches, knit 1, purl 1, making 24 stitches in the row.

Fifth Row.—Like the first.

Sixth Row.—Like the third.

Seventh Row.—Like the fourth.

Eighth Row.—Like the fifth.

Ninth Row.—Slip 1, narrow, thread over twice, narrow, knit 5, narrow over twice, narrow, knit 5, narrow, over twice, narrow, knit 1.



FIG. 110.

Tenth Row.—Like the fourth.

Eleventh Row.—Slip 1, knit 7, narrow, over twice, narrow, narrow, over twice, narrow, knit 8.

Twelfth Row.—Slip 1, narrow, over twice, narrow, knit 14, narrow, over twice, narrow, knit 1.

Thirteenth Row.—Slip 1, knit 5, narrow, over twice, narrow, narrow, over twice, narrow, narrow, over twice, narrow, narrow, over twice, narrow, knit 6.

Fourteenth Row.—Slip 1, knit 23.

Fifteenth Row.—Slip 1, narrow, over twice, narrow, knit 3, narrow, over twice, narrow, narrow, over twice, narrow, knit 3, narrow, over twice, narrow, knit 1.

Sixteenth Row.—Slip 1, knit 23.

Seventeenth Row.—Slip 1, knit 9, narrow, over twice, narrow, knit 10.

Eighteenth Row.—Slip 1, narrow, over twice, narrow, knit 14, narrow, over twice, narrow, knit 1.

Repeat from the first row. When length sufficient is obtained, join the ends and crochet the edge as follows:

First Row.—Single crochet into the knitted edge.

Second Row.—One single crochet into first edge loop, five chain, one single crochet into first chain (forming a picot), miss one edge loop, one single crochet into next (or third) edge loop; repeat. If liked better, a narrow knitted edge may be sewed on.

The sleeves are made in the same way, and attached to the yoke at the shoulder.

KNITTED JACKET FOR INFANT.

Materials: You may use white Shetland or white single zephyr; two No. 9 needles.

The lace on the bottom of the jacket is knit first.

Cast on 113 stitches.

First and Second Rows.—All seamed.

Third, Fifth, Ninth, Eleventh, Fifteenth and Seventeenth Rows.—Knit 2 plain, * slip 1, narrow, draw the slipped stitch over the narrowed one, 2 plain, over, 1 plain, over, 2 plain *; repeat from star to star, 1 plain.

Fourth, Sixth and Eighth Rows.—All seamed.

Eighth Row.—All plain.

Tenth, Twelfth and Thirteenth Rows.—All seamed.

Fourteenth Row.—All plain.

Sixteenth, Eighteenth and Nineteenth Rows.—All seamed.

Twentieth and Twenty-first Rows.—Plain.

Twenty-second, Twenty-fourth and Twenty-sixth Rows.—All seamed.

Twenty-third Row.—Slip 1, 1 plain, * thread over, slip 1, 1 plain, draw the slipped stitch over the knitted one, 1 plain, narrow, over, 1 plain *; repeat from star to star till you get to the last 3 stitches, then over, slip 1, 1 plain, draw slipped stitch over, 1 plain.

Twenty-fifth Row.—Slip 1, 1 plain, * over, slip 1, narrow, draw the slipped stitch over, over, 3 plain *; repeat from star to star till last 3, now over, slip 1, 1 plain, draw slipped stitch over, 1 plain.

Twenty-seventh Row.—Slip 1, 1 plain, * over, 1 plain, over, slip 1, 1 plain, draw slipped stitch over, 1 plain, narrow *; repeat from star to star to the last 3, then over, slip 1, 1 plain, draw slipped stitch over, 1 plain.

Twenty-eighth Row.—All seamed.

Twenty-ninth Row.—Slip 1, 1 plain, * over, 3 plain, over, slip 1, narrow, draw slipped stitch over *; repeat from star to star, to the end of the row, over, slip 1, 1 plain, draw slipped stitch over, 1 plain.

Now repeat twice the rows from the twenty-second to the thirtieth. Then repeat the third time from the twenty-second row, but this time knit to the end of the twenty-seventh row, instead of to the end of the twenty-ninth row.

This brings you up to the fifty-second row.

Fifty-second Row.—All seamed. In knitting this row seam 30 stitches,

then slip a twine through them, drawing out the needle; these stitches are to form one of the fronts. Now seam 53 for the back, seam the remaining 30 and slip these on a twine also.

Now for the back.

Fifty-third Row.—Like the twenty-ninth row.

Next repeat the pattern from the twenty-second row to the twenty-seventh until you get to the seventieth row, then make eight rows from the twenty-second to the twenty-ninth rows again, and narrow at the beginning of each row, to form the shoulders. Now put these stitches on a twine until you have finished the two fronts. For each front, do the same as you did with the back only narrowing on the inside of each shoulder. Then put all these stitches again on one needle, back and fronts, and knit as before, decreasing once on the shoulders, and take care to keep the pattern. Make eight rows, then knit two plain rows for the neck. Now make a row of holes, * over, narrow *; repeat.

Next Row.—Plain.

Last Row.—Bind off.

Crochet an edge up the fronts and around the neck.

Sleeve: Begin at the bottom. Cast on 25 stitches.

First and Second Rows.—All seamed.

Third Row.—* Two plain, slip 1, narrow, draw the slipped stitch over the knitted one, 2 plain, over, 1 plain *; repeat from star to star; 1 plain.

Fourth, Sixth and Seventh Rows.—All seamed.

Fifth, Ninth and Eleventh Rows.—Like the third row.

Eighth Row.—All plain.

Tenth, Twelfth and Thirteenth Rows.—All seamed.

Fourteenth and Fifteenth Rows.—Plain.

Sixteenth and Eighteenth Rows.—All seamed.

Seventeenth Row.—Slip 1, (over, seam 2 together) twelve times. In this row you run a ribbon for the hand.

Nineteenth and Twentieth Rows.—All plain.

Twenty-first Row.—All seamed.

Now work the jacket pattern five times from the twenty-second to the twenty-eighth rows, increasing one stitch at each end of the row—before the last stitch and after the first stitch. In the fifty-first row bind off 6 stitches, then continue the work.

Fifty-second Row.—Bind off 6, continue the work. In the next row bind off 2 at the beginning and do this every row until you have worked sixty-one rows; bind off the remainder. Sew up the sleeve and sew into the armhole, run a ribbon in at the throat, and finish with a bow of ribbon.

KNITTED JUG PURSE.

Materials: pink silk and black silk No. 300, and five needles No. 16.

Cast 12 stitches on one needle for the spout, and 10 on each of the three

other needles; four plain rounds. Now knit rounds of 2 plain, seam 2 (except the spout, which leave plain), narrowing 1 stitch at each side of the 12 in the first four rounds, and 1 stitch on every alternate side in the next eight rounds. The spout is now finished and you ought to have 31 stitches on the needles. Now knit 2 seam, 2 plain, for twelve rounds, except under the spout where 1 stitch is to be plain.

With black begin the bowl; increase by knitting 2 stitches in one; seam two rounds; four plain pink rounds; one round with black, increasing 12 stitches (one in every six), seam two rounds with black; four plain pink rounds; one round with black. There ought to be 86 stitches now. Seam two rounds black, six rounds pink. Seam two rounds black, four rounds pink.

Knit one round black, decreasing 10 stitches at intervals. Seam two rounds black, four rounds pink, one round black, narrowing 6. Seam two black rounds. You ought now to have 72 stitches. Divide these by six. Knit eleven pink rounds, narrowing 6 stitches in each round by knitting 2 together at the commencement of each division, when a star of six points will be found, and 6 stitches left on the needles. These are to be drawn up and sewed together. Now cast on 6 stitches, knit and seam till you have done three inches. This is for the handle: attach one end to the bowl and the other to the top of the jug.

LADIES' KNITTED JACKET.

Materials: four ounces of Starlight three-thread saxony for the body, and one separate skein of a contrasting shade for the edge; No. 10 steel needles.

The border below the waist is made first. With the yarn for the edge cast on 192 stitches loosely. Knit three rows plain, always slipping the first stitch.

Fourth Row.—Join on the other yarn, over. 4 plain, knit 3 stitches together, 4 plain, over. 1 plain: repeat to the end.

Fifth Row.—Plain.

Repeat the fourth and fifth rows five times more. Join on the yarn for the edge, and knit four rows plain. Then join on the other yarn, and repeat the fourth and fifth rows six times, in all thirty-one rows, and again join on the yarn for the edge.

Thirty-second Row.—Two plain, narrow, repeat to the end of the row. This leaves you 144 stitches.

Knit three rows plain.

Now begin the body, for which join on the yarn.

First Row.—Slip 1, 20 plain, then increase 1 by putting the right needle under the horizontal loop between the stitches on the two needles, throwing the yarn around and bringing it up as an extra stitch; or the increase may be made by knitting two loops or stitches into one.

After increasing, knit 41 plain, increase as before, knit 20 plain, increase, knit 41, increase, knit 21.

Second Row.—Plain, slipping the first stitch every time.

Third Row.—Slip 1, 21 plain, increase, knit 41, increase, knit 22 plain, knit 41, increase, knit 22.

Repeat the last two rows twenty-six more times, but as the work increases 4 stitches each time, in working the third row always knit 1 more stitch at the beginning and end of the rows, and at the 22 plain (marked in italics) knit 2 more each time.

The beginning and end of the rows form the front of the jacket, the 41 plain at each side the arm pieces, and the increased part in the center of the row is for the back. When these rows are worked there will be 256 stitches on the needle. Knit twenty plain rows.

Seventieth Row.—Slip 1, 69 plain; then for the armhole bind off 20 stitches; knit 76 stitches for the back, and bind off 20 stitches for the other armhole; knit the remaining 70 stitches plain.

To work one front, knit thirty-two plain rows on the last 70 stitches, leaving stitches for the back and the other front unworked.

Thirty-third Row.—Bind off 9 stitches at the beginning of the row for the neck, and knit the rest plain.

Thirty-fourth Row.—Plain.

Thirty-fifth Row.—Slip 1, 1 plain, narrow; knit the rest plain.

Repeat the last two rows nine times more and bind off. This binding off forms the shoulders and should measure about eight inches.

For the other front take the 70 stitches on the other side, and beginning at the side bind off for the armholes, knit 31 rows plain; then work as for the first front from the thirty-third row, and repeat to the binding off.

For the back, knit twenty rows plain, then narrow for the shoulder, thus:

Twenty-first Row.—Slip 1, narrow, knit the rest plain. Work three more rows like the twenty-first, then knit two rows plain. Repeat these six rows (twenty-first to twenty-sixth) seven times more, and bind off.

Sew the binding off of the fronts to the slanting sides of the back; with the yarn for the edge cast on 360 stitches for trimming, and knit like the boulder to the end of the fifth row. Then repeat the fourth and fifth rows once more.

Join on the other yarn, knit two plain rows; bind off tightly. Sew this trimming along the fronts and around the neck.

To make the sleeves, use yarn that was used for the body and cast on 100 stitches; knit forty rows plain.

Forty-first and Forty-second Rows.—Slip 1, 1 plain, narrow; the rest plain.

Forty-third and Forty-fourth Rows.—Plain.

Repeat the last four rows fourteen times more and bind off. With the

same yarn as that used for the edge cast on 84 stitches for a cuff, and, beginning at the first row of the border, work to the end of the thirty-first row. Then work three rows plain and bind off. Sew this to the sleeve.

Sew up the sides of the sleeves, and sew to the armholes of the pocket.

The sleeve may be omitted. In that case, knit small pieces of trimming like that around the neck, and sew to the armholes.

DESIGN FOR SHOULDER CAPES, COLLARS, ETC.

Cast on 19 stitches.

First, Third and Fifth Rows.—Knit 3, thread over and narrow, to the end.

Second and Even Rows.—Knit across plain.

Seventh Row.—Knit across plain.

Eighth Row.—Knit 16 stitches, leaving them very loose on the needle, at least one-fourth of an inch if the yarn is fine, longer if it is coarse, then knit 3 just as usual.

Ninth Row.—Knit 3, count 4 stitches, and leave them on the needle, knit the next 4, then knit the 4 left at first, leave the next 4, knitting the last 4, then knit the 4 left (this is done by leaving the stitches on the needle and drawing the others under and knitting them).

Tenth Row.—Knit across plain.

Begin again at the first row. This should be knit with wooden or ivory needles, with saxony or Germantown yarn. One can make it as deep as desired. It is even used for shoulder capes.

STRIPED SHAWL.

Have ready wooden needles, No. 6 or 7, and Shetland wool.

Cast on any number of stitches that will divide by 24, and two additional stitches at each end for edge stitches to be knitted plain in each row, taking off the first stitch. These stitches will not be mentioned in the pattern.

First Row.—Two plain, over, knit 2 together, 3 plain, over, knit 2 together, over, knit 2 together, over, knit 2 together twice, pass the one over the other so as to form one stitch, over, knit 2 together, over, knit 2 together, over, 3 plain, over, knit 2 together; repeat from the beginning.

Second and All Even Rows.—Purl.

Third Row.—One plain, knit 2 together, over, 3 plain, knit 2 together, over, knit 2 together, over, knit 2 together, over, 1 plain, over, knit 2 together, over, knit 2 together, over, 3 plain, knit 2 together, over, 1 plain; repeat.

Fifth Row.—Two plain, over, knit 2 together, 1 plain, knit 2 together, over, knit 2 together, over, knit 2 together, over, 3 plain, over, knit 2 together, over, knit 2 together, over, knit 2 together, 2 plain, over, knit 2 together; repeat.

Seventh Row.—One plain, knit 2 together, over, 1 plain, knit 2 together, over, knit 2 together, over, knit 2 together, over, 5 plain, over, knit 2 together, over, knit 2 together, over, knit 2 together twice, pass one over the other as before, over, 1 plain; repeat.

Ninth Row.—Two plain, over, knit 2 together, 1 plain, over, knit 2 together, over, knit 2 together, over, knit 2 together, 1 plain, over, knit 2 together, 2 plain, over, knit 2 together, over, knit 2 together, over, 1 plain, over, knit 2 together; repeat.

Eleventh Row.—One plain, knit 2 together, over, 3 plain, over, knit 2 together, over, knit 2 together, over, knit 2 together, 2 plain, knit 2 together, over, knit 2 together, over, knit 2 together, over, 1 plain, knit 2 together, over, 1 plain.

Twelfth Row.—Purl.

Repeat from the first row.

A QUICKLY MADE SHAWL.

Have ready wooden needles, No. 6 or 7, and Shetland wool. Cast on any number of stitches that can be divided by six, adding two at each end for the edges, to be knitted plain on both sides.

First Row.—After the two edge stitches, * over, slip 1, knit 2 together, pass slipped stitch over, over, 3 plain; repeat from the star.

Second Row.—Purl, except the edge stitches.

Third Row.—After the edge stitches, 3 plain, over, * slip 1, knit 2 together, pass slipped stitch over, over; repeat from the star.

Fourth Row.—Purl, except the edge stitches.

Repeat from the first row.

A KNITTED SHOULDER CAPE.

Use small wooden or rubber knitting needles; also provide two skeins of black Germantown and two skeins of red, or any two colors you like.

Cast on 64 stitches with the black.

First Row.—Knit plain.

Second Row.—Purl.

Repeat the above two rows three times.

Ninth Row.—Join on the red, and purl.

Tenth Row.—Knit plain.

Repeat these two rows three times.

Seventeenth Row.—Join on the black and purl.

Eighteenth and Even Rows.—Purl.

Nineteenth and Odd Rows.—Knit plain.

Twenty-fifth Row.—Join on the red, and purl.

Twenty-sixth Row.—Knit plain.

Repeat the last two rows three times. Then repeat from the seventeenth row until you have thirty-three black ridges and thirty-two red ones.

* Bind off 3 stitches, drop the fourth; repeat from the star all across.

Ravel the dropped stitches back to the first row. Run a thread of the black up the side of the cape you bound off, and draw it to the length of the side you cast on. Gather one of the long sides to fit the size of the neck, and crochet across it a row of single crochet.

Next Row.—Four ch, * skip 2 sc stitches, 1 dc in each of next 3 stitches, 2 ch; repeat from the star through the row.

Next Row.—* One dc under 2 ch, 4 ch, and catch in the first stitch of the 4 ch with an sc. This makes a picot; repeat from the star three times, 1 dc under the same 2 ch, 1 sc under the next 2 ch; repeat through the row.

Run a ribbon through the holes and tie in a pretty bow at the throat.

HALF-SQUARE SHOULDER SHAWL.

Materials: large rubber or wooden needles, and three and a half skeins of Germantown wool. Cast on 118 stitches.

First Row.—Knit across plain.

Second Row.—Knit across plain until you come to the last three stitches, then narrow, knit 1.

Repeat these two rows until you have but one stitch left on the needle; then break the wool and draw it through.

First Row of the Border.—Put 1 dc in every other stitch, with 1 ch between, around the two sides of the shawl. At the point in the back, put 3 dc with 1 ch between.

Second Row.—Three dc in the first loop, with 1 ch between, 1 dc, 1 ch between, through the row to the point, 2 dc with 1 ch between in the loop, 1 ch, dc in dc, 1 ch, 2 dc with 1 ch between in the next loop; finish like the first of the row.

Third Row.—Three ch, 1 dc in the loop, 1 ch, 1 dc in the loop; so continue to the point*; put 2 dc with 1 ch between in the loop, 1 ch; repeat from the star three times, and finish the row like the first part.

Fourth Row.—Like the third row to the point; then 2 dc with 1 ch between in the second loop (where the 2 dc were in one loop), 1 ch, 2 dc in between the loops of 1 ch, 2 dc and 1 ch between in the third loop, 1 ch, 1 dc in the next loop; finish like the first part of the row.

Fifth Row.—Like the fourth row to the point; then put 2 dc with 1 ch between in the middle loop.

Sixth Row.—Like the fifth row.

Tie a fringe in each loop with three pieces of the wool a finger long.

To finish the neck, make a row of holes of 2 ch and 1 dc, then put a scallop of 4 dc in one loop, and 1 sc in the next.

LADIES' KNITTED SKIRT.

Materials: one pair of bone needles, No 5, fourteen inches long.

This skirt is pretty made of single Berlin wool of any color preferred,

sixteen ounces of white, eight ounces of colored. This skirt is made in two breadths, front and back. It is begun at the bottom and worked toward the top.

Front breadth: Cast on 146 stitches with the colored wool.

First and Third Rows.—All plain.

Second and Fifth Rows.—All seamed.

Fourth Row.—Join on the white, and knit plain.



FIG 111.

Sixth Row.—Slip 1, 5 plain, seam 1, * 11 plain, seam 1 *; repeat from star to star to the end of the row. Any stitches left over knit plain.

Seventh Row.—Slip 1, seam 5, 1 plain, seam 1, 1 plain, * seam 9, 1 plain, seam 1, 1 plain *; repeat from star to star ten times; seam the remaining 5.

Eighth Row.—Slip 1, 3 plain, seam 1, 1 plain, seam 1, 1 plain, seam 1, * 7 plain, seam 1, 1 plain, seam 1, 1 plain, seam 1 *; repeat from star to star ten times, 5 plain.

Ninth Row.—Slip 1, seam 3, 1 plain, seam 1, 1 plain, seam 1, 1 plain, seam 1, 1 plain, * seam 5, (1 plain, seam 1) three times, 1 plain *; repeat from star to star ten times, seam 3.

Tenth Row.—Slip 1, (1 plain, seam 1) five times, * 3 plain, (seam 1, 1 plain) three times, seam 1 *; repeat from star to star ten times, 3 plain.

Eleventh, Thirteenth and Fifteenth Rows.—Slip 1, seam 1, 1 plain, to the end of the needle.

Twelfth and Fourteenth Rows.—Slip 1, 1 plain, seam 1, to the end of the needle.

Sixteenth Row.—Slip 1, 1 plain, seam 1, 1 plain, seam 1, * 3 plain, (seam 1, 1 plain) four times, seam 1 *; repeat from star to star ten times, 3 plain, (seam 1, 1 plain) three times.

Seventeenth Row.—Slip 1, (seam 1, 1 plain) twice, * seam 5, (1 plain, seam 1) three times, 1 plain *; repeat from star to star ten times, seam 5, 1 plain, seam 1, 1 plain.

Eighteenth Row.—Slip 1, 1 plain, seam 1, * 7 plain, (seam 1, 1 plain) twice, seam 1 *; repeat from star to star ten times, 7 plain, seam 1, 1 plain, seam 1, 1 plain.

Nineteenth Row.—Slip 1, seam 1, 1 plain, * seam 9, 1 plain, seam 1, 1 plain *; repeat from star to star ten times, seam 9, 1 plain.

Twentieth Row.—Slip 1, * 11 plain, seam 1 *; repeat from star to star eleven times, seam 2.

Twenty-first Row.—Slip 1, all seam.

Twenty-second Row.—Put on colored wool; knit plain.

Twenty-third and Twenty-fifth Rows.—Plain.

Twenty-fourth Row.—Seamed.

Twenty-sixth Row.—With white knit plain.

Twenty-seventh Row.—Slip 1, 3 plain, seam 2, to the end of the needle.

Twenty-eighth Row.—Slip 1, 2 plain, seam 3, to the end of the needle.

Twenty-ninth Row.—Slip 1, seam 2, 3 plain, to the end of the needle.

Thirtieth Row.—Slip 1, seam 3, 2 plain, to the end of the needle. Repeat the last four rows until you have about eighteen inches in length; now work five inches of ribbing as follows: 3 plain, seam 2, on the right side, and seam 3, 2 plain on the wrong side.

Back breadth: Knit like the front till the last ribbing is reached, then divide the stitches in halves to form the placket hole. Sew the front and back pieces together at the sides.

Now take any one of the pretty edgings already given and make a trimming for the bottom. Allow for fullness.

ANOTHER KNITTED SKIRT.

Front breadth:

First Row.—Cast on 150 stitches; knit across plain.

Second Row.—Seam 2, * 3 plain, over, 1 plain, over, 3 plain, seam 3 together *; repeat from star to star till the last 2, which are seamed.

Third Row.—All seamed.

Fourth Row.—Like the second row.

Make these two rows over and over till the border is deep enough. Then knit 8 plain, seam 8, for eight rows, then reverse and seam 8, 8 plain, for eight rows; do this till you have six rows of blocks; then seam 3, 3 plain, till half a finger from the top, which is plain. When you commence the 3 and 3 ribbing, then narrow at the beginning of every row.

Back breadth: The same without narrowing, remembering to divide the stitches for the placket hole, ribbing each half separately.

CHILD'S KNITTED SKIRT.

Take two bone knitting needles with a ball on one end to prevent the stitches from slipping off.

Cast on 108 stitches of saxony in any shade desired. White, bordered with pink or blue, is pretty, but two shades of red are the most serviceable. Seam the first row and knit back plain.

For the next row, take up 2 together, knit 2 plain, thread over, knit 1 plain, over, knit 2 plain, slip 1, knit 1 plain, draw over slipped stitch. Repeat this pattern all the way across the needle; then seam back, and repeat seven rounds.

Now tie on a different shade for the border and knit seven rounds. Break off the thread, tie on the first shade, and knit five rounds. Knit back plain; seam once across; knit back plain.

Knit 2 together, 2 plain, thread over, knit 1 plain, thread over, knit 2 plain, slip 1, knit 1, draw slipped stitch over; repeat across the needle, and seam back. Do this three times; then knit back plain and seam across; knit back plain, and repeat from the first.

JERSEY FOR GIRL OR BOY.

It may be made of any kind of strong wool, red and black; four No. 13 needles.

Cast on one needle with black 96 stitches.

First Row.—Knit plain.

Second Row.—*Two plain, seam 2 *; repeat from star to star.

Third Row.—Same as the last, only seam 2, 2 plain—reverse of the other. Repeat these two rows three more times.

Join the red and knit eight rows like the second and third to form a second stripe; repeat these two stripes until you have knitted seventeen in all.

Now knit two rows of the next black stripe, then divide for the collar. Now take a third needle. Knit in ribs, as before, the first 28 stitches, turn, knit them back, knit two more rows on these stitches, knit a fifth row, and at the end of this row cast on 40 stitches; leave this needle and about half a yard of wool. Take the 40 stitches off on a strong piece of cord.

Knit the last 28 stitches in ribs; begin after the fortieth stitch, and knit four rows on them. Knit a fifth row, then knit plain the 40, and the 28 on the next shoulder, which completes the stripe. Knit seventeen more

stripes to correspond with the first seventeen. When you have knitted the last stripe, bind off, 1 plain, * put the left needle into this stitch again and knit another in it. Knit the next stitch plain, draw the last one over this just knitted, knit another and draw the last knitted over this *; knit the whole row this way, repeating from star to star.

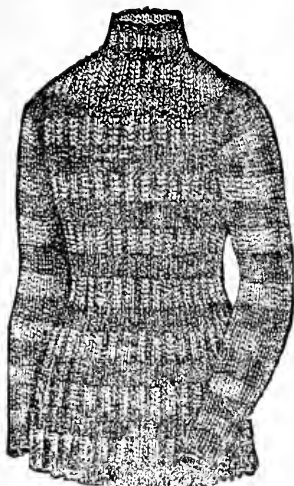


FIG. 112.

You now finish the collar.

Take up the 40 stitches left in the middle of the work; knit them with red. Take up 3 stitches on the shoulder; with two more needles take up the 40 cast on and 3 on the next shoulder. With a third needle knit four rounds of red, six rounds of black, six of red, and bind off as you did at the bottom.

The sleeve may be ribbed to the right length with three needles, then sewed into the jersey.

LADIES' UNDERVEST.

This vest is knitted of three-thread saxon on coarse steel needles. Commencing at the bottom cast on 384 stitches. The first

thirty rounds should be, knit 3, purl 2; for the next 6 rows, purl 3, knit 1, purl 3, knit 1, etc.

The next six rows should be purl 1, knit 1, purl 3, knit 1, purl 3, reversing the former rows and forming a basket pattern which is very pretty.

These pattern rows should be continued, alternating until the vest is twenty inches long; then divide the stitches, leaving half for the back on the needles until the fronts are finished. Divide the remaining stitches equally and knit separately, keeping the basket pattern by knitting and purling as before. Having worked sixteen of the basket patterns, commence the gores. Work 26 stitches next the armhole, pick up a loop between this and the next stitch and knit it, knit 13 stitches and widen again by picking up another loop and knitting it, knit 26 stitches; knit three rows, keeping the pattern (knitting the gore stitches plain—these should always be knit plain); in the fourth row increase by taking up a loop before and after the loop made before. This increase is continued until the gores are long enough. Cast off across the front, leaving 26 stitches for the shoulder. Work as far as the top of the shoulder, which you must judge of by the size of the armhole needed; cast off these 26 stitches. Then proceed in the same way with the other side.

Now taking the back, work it as high as you think it ought to be, then cast off all but 26 stitches on each shoulder. Knit these to correspond with

the fronts; join them by sewing together. Then taking up the stitches in the armhole, proceed to knit the sleeves. Form the gusset by knitting two stitches in one exactly in the middle of the under-arm. Continue to increase until the sleeve is large enough, then knit it the length required.

If liked, crochet an edge in the neck and sleeves.

LADIES' KNITTED SILK VEST.

The vest is made in ribs throughout; it, therefore, fits the form just as a jersey would, and it is this that makes it warm without being cumbersome. The directions are for a large-sized vest, that is, one ranging from thirty-eight to forty inches bust measure. Vests or underwear of silk are exceedingly warm, and do not irritate the skin.

For this vest, thirteen spools of pure thread silk are required, two and one-half yards of pink satin ribbon about one inch in width, also the same number of yards of very narrow pink satin ribbon to run in the neck. Procure also two steel needles, No. 17, twelve inches in length, one fine steel crochet hook, and one small skein of filo-floss for sewing the seams. The knitting silk is of too hard a twist to sew with, and, if used, will make an uncomfortable seam to come next the person.

This vest is made in two pieces, front and back, which are knit perfectly straight up and down upon two needles, until the neck is reached, where shaping begins according to directions. When the front and back are completed they are joined under each arm. The narrow strips which pass over the shoulder and form the sleeve are joined by crochet. The hip or bottom part of the vest is widened by gussets, which are knit separately, one being placed in each side seam. The neck, sleeves and bottom of the vest are finished with crochettéd edges.

Directions.—Cast on with two needles loosely 200 stitches. This is for the lower edge of the vest. In the second row across, arrange the work in ribs of threes and twos. Every sixth row is purled all the way across and produces the little ridges on the fabric, as shown in the illustration. Continue thus until you have a straight piece, in length about twenty-four inches. Now arrange the work so that, in beginning the next row, the wrong side of the fabric will be next to you. Knit off in the usual way for 50 stitches, using an extra knitting needle. Leave the remaining 150 stitches on another needle. They will be apt to slip off, and until ready to work them off the needle, secure them by placing a small cork on each end of the needle. For the present, this needle of 150 stitches is left, and you knit upon the 50 stitches already mentioned, continuing the pattern of the fabric just the same; by so doing you are forming the shape of the neck and the short sleeve of the vest. Each time the edge is reached on the side of the neck, narrow once; repeat until you have the stitches reduced to 20. Upon these, still knit the pattern for a length of six inches, then cast off. This makes a long strip which is to form the sleeve or shoulder-band. This vest

is shaped at the top as nearly like a French yoke as it is possible to knit one. Next cast off loosely 100 stitches from the needle containing the 150 stitches. Upon these remaining 50 stitches, knit a strip to correspond to the strip already described. Remember to narrow only on the side next the neck. This

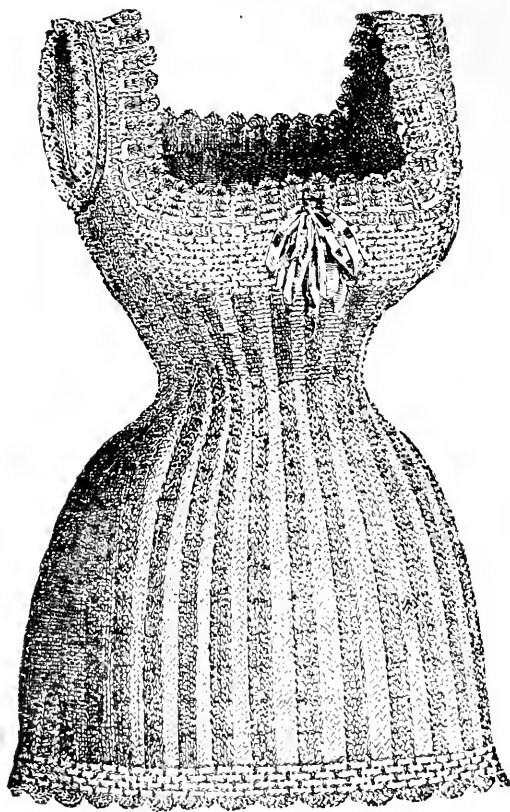


FIG. 113.

completes the knitting of one-half of the vest. For the other half of the vest knit exactly as for the half already described.

Now with a fine crochet hook fill in the space between the two long strips, or raise the top of the front and back with open work. To make the open work with which this space is filled, begin at the right-hand corner, and secure the silk firmly. Raise one treble, make a chain of 5, then raise

one treble; repeat across. In making the trebles, arrange so as to bring one treble each side of every rib of three stitches. Break the silk at the end of every row. Upon the row already made, work another row the same as the first, except that each treble is worked midway of each chain of 5 of the preceding row. So alternate for nine rows; but in beginning and ending each row, increase a chain of 5 and 1 treble to make it fit the form. This will be readily seen in working. If you do not increase, the space will not be entirely filled. Now join the strip over the shoulder in this way: Make a long chain from the front strip to the back strip and secure. Then upon this work a chain of 5 and 1 treble clear across. Now to this add another row the same as the first, only bring each treble midway of a chain of 5 of the previous row. So alternate for five rows; and you will have a piece like that in the front and back described, and will also have formed the sleeve or band. The other strips are joined just the same. Now work around the edge of the neck one row of trebles, setting them close together. To this row add another, which work as follows:

Make one treble into each of two stitches or trebles of the preceding row; 5 chain; pass over 5 trebles; repeat. To this row add another by working thus: 1 treble into each of the 2 trebles of last row; 1 chain; 4 trebles, each separated by 1 chain into the third of 5 chain; 1 chain; repeat. Now add another row: 1 treble into each of the 2 trebles of the last row; 1 chain; 4 trebles (each separated by 1 chain) into the center; 1 chain between the trebles of the last row; 1 chain; repeat. Repeat this last row once more. Now to this add a row of scallops, making about 15 trebles into 1 stitch for each scallop. Fasten down by 1 single crochet to the treble of the previous row. So work all around the neck. Add a similar row of scallops to the outer edge of the strip-band or sleeve. This completes the working of the band or sleeves. Run narrow ribbons in through the holes and tie in pretty bows in front.

Next sew up the seams under the arms, leaving a space of about five inches at the bottom for the insertion of a gusset.

Gussets.—Cast on loosely 50 stitches on two needles; knit in ribs of threes and twos, as you have for the other part of the vest. Make this pattern for about one inch. Then narrow once at the beginning of every row, that is, each time you turn the work. This narrows the work off to a point, or one stitch. When the gusset is finished, make one more for the other side, and sew into the seam at the bottom or hip part of the vest. This gives ample room for a person of large size; for one of smaller proportions these gussets are unnecessary. Now add to the bottom of the vest a trimming of openwork and scallops as made above. This completes the work.

LADIES' KNITTED UNDERVEST.

Materials: two ounces white split zephyr, five small bone knitting needles.

Cast on 75 stitches on each of four needles; knit four plain rows.

Fifth Row.—* Thread over, slip 1, 1 plain, pass slipped stitch over *; repeat from star to star.

Sixth to Eleventh Rows.—All plain.

Now make two hundred and twenty rows of 2 plain, seam 2, as in ordinary ribbing. This reaches to the armhole. Now divide the stitches in equal numbers on two needles, and continue the ribbed knitting in rows backward and forward on each separate part, for one hundred and ten rows; then bind off all but 16 stitches at the end of each part, and knit these



FIG. 114.

rows backward and forward in plain knitting, for one hundred and ten rows, then join it to the opposite side of the vest.

This forms the shoulder-strap.

For the sleeve, cast on 22 stitches, and work backward and forward in plain knitting until you have the length required for the armhole. Make a gusset and sew in the sleeve.

Trim the neck and sleeves with some pretty edge.

KNITTED UNDER-DRAWERS.

Materials required: zephyr Germantown, a pair of No. 4 needles of bone, wood or rubber, also a pair of No. 8 needles.

With the No. 8 needles cast on 200 stitches for the body and one extra. This one extra stitch is to be marked by a colored thread in the middle of the work to form a center to the body.

First Row.—Knit plain 100 stitches, purl 1 (the center stitch), knit plain 100.

Second Row.—Knit 2, purl 2; repeat to the end of the row.

Third Row.—Knit 2, purl 2; repeat to the end of the row.

Repeat the last row three times more.

Seventh Row.—Increase a stitch (by putting the wool over the needle) on each side of the center stitch. All the rest of the row is—knit 2, purl 2.

Next Four Rows.—Like the second row.

Twelfth Row.—Like the seventh row.

Next Four Rows.—Like the second row.

Seventeenth Row.—Like the seventh row.

Go on in this manner, increasing a stitch on each side of the center stitch in every fifth row, until you have worked sixty-eight rows. Then divide the stitches in two parts for the legs. Knit on the first half of the stitches sixteen plain rows, still keeping the rib of 2 plain and 2 purl.

Now, at the seventeenth row, with four needles, join the work and knit eleven rounds, 2 plain, 2 purl.

Twelfth Round.—Narrow on each side of the seam stitch, which now is the stitch where the work is joined.*

Next Three Rounds.—Knit 2 plain, 2 purl, as above.

Sixteenth Round.—Narrow on each side of the seam stitch again. Repeat from star, knitting four ribbed rounds as above between each round of decreasing.

Work in this manner until you have only 54 stitches left on the needles.

Now knit twenty rows off, knit 1, purl 1, and cast off loosely.

Now take up the stitches on the other leg, and repeat the above directions exactly. When both legs are finished, take up the center stitch of the body, and knit a gusset in this manner:

Knit 1, turn, take up the stitch on the last row of the leg, knit it, turn, slip the first stitch, knit the next, knit the first stitch on the other leg, turn, slip 1, knit 2, over, knit 1 on the next leg, turn, slip 1, knit 4; take up 1 on the next leg, turn, slip 1, knit all the rest, and take up 1 at the end of each row until the stitches are all knitted up to the join of the legs. Then continue to knit, decreasing 1 at the end of each row, as you take up the stitches on the other side of the leg, and up the front of the body, until you have only 1 stitch left; knit this, take up the stitches on the sides of the two fronts, and knit three rows. Sew over strongly in the front. Then take a crochet needle and crochet a band of ten rows for the waist.

CHILD'S KNITTED SHIRT.

This will fit a child three or four years of age.

Materials: four needles No. 11, one ounce of Shetland wool.

Cast on each of three needles, 11 stitches for each of sixteen scallops, or

176 stitches. Cast 128 stitches on one needle, 64 on each of the other two needles; knit four rounds in seam knitting.

Fifth Round.—One plain, * thread over, 3 plain, narrow, narrow, 3 plain, over, 1 plain *; repeat from star to star to the end of the row.

For the sixth and eighth following rounds repeat the fifth round, then seam three rounds; repeat from the fifth round twice more, then repeat the fifth round eight times, two plain rounds. After that knit forty rounds of 4 plain, 2 seam. In the forty-first round of ribbing you divide for the two fronts. Knit on the needle with 128 stitches fifteen more rows of ribbing,

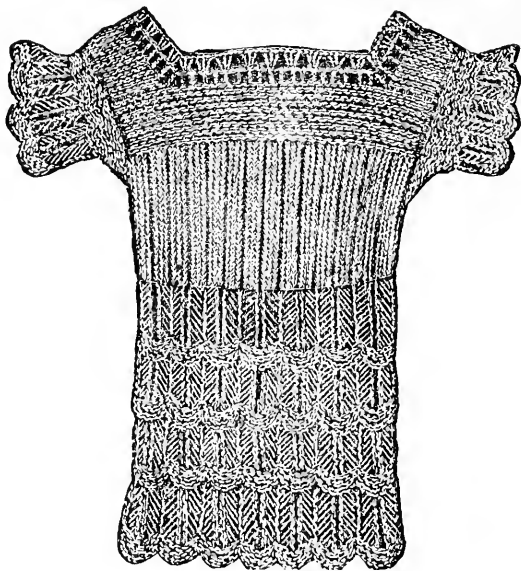


FIG. 115.

then sixteen rows plain. On the first fourteen stitches knit twenty rows plain, bind off, then cast off the middle stitches; leave 14 at the end, and knit twenty rows plain on them, then leave them. On the other half of the stitches knit fifteen more rows of ribbing, then sixteen rows plain; bind off round on the first and last 14 stitches; as you do so, knit in the last of the little rows with them.

For the sleeve: Cast on 66 stitches; repeat the first fourteen rows of the pattern. Then knit and seam alternate rows for sixteen rows; bind off, set the sleeve into the armhole. Around the neck crochet a pretty edge.

BABY'S LONG-SLEEVED SHIRT.

Provide two skeins each of white, pale blue and canary colored imported

saxony, for three shirts. Pink is beautiful, but it fades badly. Use fine bone needles.

To begin the back, cast on 78 stitches.

First Row.—Knit across plain.

Second Row.—All seamed.

Third Row.—Knit plain.

Fourth Row.—One plain, * narrow, 3 plain, over, 1 plain, over, 3 plain, narrow *; repeat from star to star till the last stitch, which is knit plain.

Fifth, Seventh, Tenth, Thirteenth and Fifteenth Rows.—All seamed.

Sixth, Eighth, Twelfth and Fourteenth Rows.—Like the fourth row.

Ninth and Eleventh Rows.—All plain.

So continue, till there are four finished pattern rows, that is, four times three rows of eyelets with ribbing between, and ribbed rows. In going across the last row of the border (which you may knit any other way you choose, if this way is too much work), narrow 3 stitches on each end of the needle, leaving 72. Now knit forty-six times across of 2 plain, seam 2. (Knit about sixty times across, if the child is long-waisted.) Now to shape the shoulder, narrow 1 at each end of the needle every time across, until you have 44 stitches. Bind off.

To begin the front,—after you have made a border to match the back, knit 2, seam 2, thirty-six times across. Take off one-half the stitches on another needle, then knit ten times across, still ribbing. Then narrow on the outside of the needle every time across till you have 28 stitches. At the inner end of the needle (or middle of the front), bind off 3 stitches every other time across (to hollow the neck), continuing to narrow for the shoulder as before till all are bound off; leave the yarn long enough to sew up the shoulder. Knit up the other half of the front the same way. Sew up the shoulders and sides on the wrong side, leaving a space for the sleeves.

For the sleeve, cast on 40 stitches. At first, use medium sized steel needles; knit 2 plain, seam 2, till you have done thirty rows. In the thirtieth row, widen 12 stitches, picking them up at equal distances. Now put in bone needles; knit 2 plain, seam 2, for forty rows. For gussets, widen one at each end of the needle every other time across till you have 64. Bind off, sew up and insert in the body. Finish the neck in any pretty way you like and run baby ribbon in to tie it.

CHILD'S KNITTED SHIRT.

The pattern is for a child three years old.

Cast on 56 stitches.

Seam 2, 2 plain, for twenty rows.

Knit thirty-five rows plain.

One row of * over, narrow *; repeated all around from star to star.

Knit five rows of seam 2, 2 plain, all around.

The above makes half the shirt. Make another half the same way. Sew up as far as the armhole.

Cast on 46 stitches for the sleeve and knit twelve rows of seam 2, 2 plain; then a row of holes, and four plain rows. Sew them in and run baby ribbon through the holes.

INFANT'S SHIRT.

Cast on 81 stitches, with white wool.

First Row.—All plain.

Second Row.—Slip 1, over, 3 plain, slip 1, narrow, pull slipped stitch over the narrowed one, * 3 plain, over, 1 plain, over, 3 plain, slip 1, narrow. pull slipped stitch over *; repeat from star to star to the end of the row.

Third Row.—All seamed.

Repeat the second and third rows till you have thirteen rows of shell work.

Now seam 1, 3 plain, seam 2; make forty-nine rows like this.

Fiftieth and Fifty-second Rows.—All seamed.

Fifty-first and Fifty-third Rows.—All plain.

Fifty-fourth Row.—Over, narrow, all across; this forms holes.

Fifty-fifth Row.—All plain.

Fifty-sixth Row.—All seamed; bind off.

For the sleeve, cast on 51 stitches, knit four rows of shells like the bottom of the shirt, bind off 14 stitches at each end of the needle, and sew the rest into the body.

Run ribbon in the holes.

CHEST PROTECTOR.

Provide four skeins of white yarn and two ivory needles.

Beginning at the lower edge of the back with 42 stitches, knit back and forth plain, increasing in the eighth and every following fourth row to the fifty-second inclusive. (You increase on each side of the twelve middle stitches by knitting two stitches into one—knit and purl.) When one hundred and two rows are finished, work the two shoulder-pieces on the 27 stitches nearest each end, binding off the stitches between for the neck. Work sixty-six rows for each shoulder-piece, but during the first eight rows decrease at the neck by narrowing every other row in order to shape it nicely. Bind off the stitches on the left side, but on the right cast on 35 stitches for the front.

Work the front the same in size and shape as the back, which will of course need decreasing instead of increasing. Crochet a narrow scallop all around, beginning at the left shoulder. Sew flat buttons at the bottom of the front and elastic braids eight inches long at the back, with a buttonhole worked in, to fasten on the front. Fasten the left shoulder with small flat buttons.

KNEE CAPS.

Many elderly people who suffer from cold knees will appreciate the comfort derived from a pair of knee caps. Procure single zephyr and No. 12 needles.

Cast on 42 stitches and knit six rows plain.

Seventh Row.—Knit 21, pick up a stitch, knit 21.

Eighth and Tenth Rows.—Plain.

Ninth Row.—Knit 21, pick up a stitch, knit 2, pick up a stitch, knit 20.

Continue increasing in every second row (alternating with the plain) until there are 42 stitches on each side, making 84, always knitting 20 stitches at each side of the increasing at the center.

Now knit six rows plain; then decrease in every second row in the same manner as you increased until you have 42 stitches left, as at the beginning; then six rows plain; cast off loosely and sew up.

These caps are shaped to the knees and need no fastening in the way of an elastic, if they are carefully made of the right size.

LADY'S SILK MITTEN.

Materials required: one ounce of coarse knitting silk, and five knitting needles No. 19.

Cast on 82 stitches. Have 28 stitches on one needle and 27 on each of the other two.

First Round.—Plain all around.

Second Round.—One plain, over, 1 plain, over, 1 plain, over, 1 plain, over, 1 plain, over, 1 plain, over, 1 plain, seam 2; repeat till 10 stitches remain on the third needle, then 8 plain, seam 2.

Third Round.—Slip 1, 1 plain, pull slipped stitch over, 9 plain, narrow, seam 2; repeat until 10 stitches remain on the third needle, then 8 plain, seam 2.

Fourth Round.—Slip 1, 1 plain, pull slipped stitch over, 7 plain, narrow, seam 2; repeat until 10 stitches remain on the third needle, then 8 plain, seam 2.

Fifth Round.—Slip 1, 1 plain, pull slipped stitch over, 5 plain, narrow, seam 2; repeat until 10 stitches remain on the third needle, then 8 plain, seam 2.

As four rounds are required to complete each shell pattern, the sixth, seventh, eighth and ninth rounds are a repetition of the foregoing second, third, fourth and fifth rounds in the order named. This shell is repeated in the mitten shown in the figure seventeen times, but if a larger wrist is desired more shells can be added at pleasure. The twist pattern shown in the center of the back is continued as follows:

Tenth and Eleventh Rounds.—Same as the second and third rounds.

In the twelfth round the last 10 stitches are disposed of in the following manner. Slip off the first 4 stitches on an extra needle, knit the next 4

plain, then put back the 4 stitches on the left-hand needle and with the right knit them plain, and seam the 2 stitches remaining. This operation must be repeated in every twelfth round to narrowing. One shell stripe each side of the twist is continued to narrowing.



FIG. 116.

In commencing the thumb, the stitches for this purpose must be so chosen as to bring the fancy work on the back of the mitten as near as possible to the center of the same. In the right-hand mitten the thumb is on the left-hand side of the fancy work, and in the left-hand mitten the reverse. When you have 27 stitches in the thumb, knit three rounds plain (except in

the fancy back), and at the end of the third plain round cast on 4 extra stitches. Now slip the 27 thumb stitches on a piece of twine, tie securely, and with the remaining stitches continue the hand, narrowing in each round once at the point where extra stitches were made until 74 stitches remain. Continue knitting plain (except the fancy stripe on the back) until the mitten is the length of the middle finger.

Now commence to narrow; 7 plain, narrow, all round; seven plain rows; 6 plain, narrow, all round; six plain rows; 5 plain, narrow, all round; five plain rows; 4 plain, narrow, all round; four plain rows.

Now narrow once on each needle in every round until only 4 stitches are left on a needle, then narrow twice on each needle and bind off. When decreasing, once on each middle needle only; do not narrow at the same point in every round, but at a different place in each successive round.

To finish the thumb, place the 27 stitches on three needles and pick up 4 stitches from the base of the gore formed between the hand and thumb by casting on the 4 extra stitches, knit once around plain, and narrow once in each of the next four rounds at the point where the gore is, then knit fifty rounds plain and finish by narrowing once on each needle in every round, until all the stitches are disposed of.

LADY'S FANCY MITTEN.

Materials: one skein of four-threaded saxon or Andalusian yarn, or three spools of knitting silk; needles No. 20.

First Round.—Cast 36 stitches on each needle, 108 in all, and knit once around plain.

Second Round.—Over, narrow; repeat all around.

Third Round.—Plain.

Fourth Round.—Seam 3, 1 plain, (over, 1 plain) eight times; repeat all around. (Seam 3, must begin each needle after this, in making the cuff.)

Fifth Round.—Seam 3, 17 plain; repeat all around.

Sixth Round.—Seam 3, 1 plain, slip 1, 1 plain, pull slipped stitch over, 12 plain, slip 1, 1 plain, pull slipped stitch over; repeat all around.

Seventh Round.—Seam 3, 1 plain, slip 1, 1 plain, pull slipped stitch over, 10 plain, slip 1, 1 plain, pull slipped stitch over; repeat all around.

Eighth Round.—Seam 3, 1 plain, slip 1, 1 plain, pull slipped stitch over, 8 plain, slip 1, 1 plain, pull slipped stitch over; repeat all around.

Ninth Round.—Seam 3, 1 plain, slip 1, 1 plain, pull slipped stitch over, 6 plain, slip 1, 1 plain, pull slipped stitch over; repeat all around.

Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth and Fifteenth Rounds.—Like the fourth, fifth, sixth, seventh, eighth and ninth rounds.

Sixteenth Round.—Seam 3, 1 plain, slip 1, 1 plain, pull slipped stitch over, 4 plain, slip 1, 1 plain, pull slipped stitch over; repeat all around.

Seventeenth Round.—Seam 3, 1 plain, (over, 1 plain) six times; repeat all around.

Eighteenth Round.—Seam 3, 13 plain; repeat all around.

Nineteenth, Twentieth and Twenty-first Rounds.—Like the eighth, ninth and sixteenth rounds.

Twenty-second Round.—Seam 3, 1 plain, slip 1, 1 plain, pull slipped stitch over, 2 plain, slip 1, 1 plain, pull slipped stitch over; repeat all around.

Twenty-third Round.—Seam 3, 1 plain, slip 1, 1 plain, pull slipped stitch over, slip 1, 1 plain, pull slipped stitch over; repeat all around.

Twenty-fourth Round.—Seam 3, 3 plain, repeat; continue this for six rounds.

Thirtieth Round.—This makes the holes to run the cord through. Seam 3, over three times, narrow, 1 plain, seam 2, over three times, seam 2 together; repeat all around. (Knit or seam as before.)

Thirty-first Round.—Seam 3, 3 plain; repeat, and continue thus for six rounds. (The thread thrown over is knit as one stitch.)

Thirty-seventh Round.—Now begin the widening for the thumb, and the shells for the back of the mitten. Seam 3, 1 plain, over, 1 plain, over, 1 plain, * seam 3, (over, 1 plain) six times; repeat from star twice, seam 3. This ends the second needle. The third needle, containing 18 stitches, is knit plain the rest of the time, and forms the palm of the mitten.

Thirty-eighth Round.—Seam 3, 1 plain, seam 1 (which is the one widened for the thumb), 1 plain, seam 1, 1 plain, * seam 3, 12 plain; repeat from star twice, seam 3. Knit the other needle plain.

Thirty-ninth Round.—Seam 3, 1 plain, seam 1, 1 plain, seam 1, 1 plain, * seam 3, slip 1, 1 plain, pull slipped stitch over, 8 plain, slip 1, 1 plain, pull slipped stitch over; repeat from star twice, seam 3. Knit the other needle plain.

Fortieth Round.—Seam 3, 1 plain, seam 1, 1 plain, seam 1, 1 plain, * seam 3, slip 1, 1 plain, pull slipped stitch over, 6 plain, slip 1, 1 plain, pull slipped stitch over; repeat from star twice, seam 3. Knit the other needle plain.

Forty-first Round.—Seam 3, 1 plain, seam 1, 1 plain, seam 1, 1 plain, * seam 3, slip 1, 1 plain, pull slipped stitch over, 4 plain, slip 1, 1 plain, pull slipped stitch over; repeat from star twice, seam 3. Knit the other needle plain.

Forty-second Round.—Seam 3, 1 plain, over, 3 plain, over, 1 plain, * seam 3, over, and 1 plain, six times; repeat from star twice, seam 3.

Forty-third Round.—Seam 3, 1 plain, seam 1, 3 plain, seam 1, 1 plain, * seam 3, 12 plain; repeat from star twice, seam 3.

Forty-fourth Round.—Seam 3, 1 plain, seam 1, 3 plain, seam 1, 1 plain, * seam 3, slip 1, 1 plain, pull slipped stitch over, 8 plain, slip 1, 1 plain, pull slipped stitch over; repeat from star twice, seam 3.

Forty-fifth Round.—Seam 3, 1 plain, seam 1, 3 plain, seam 1, 1 plain, *

seam 3, slip 1, 1 plain, pull slipped stitch over, 6 plain, slip 1, 1 plain, pull slipped stitch over; repeat from star twice, seam 3.

Forty-sixth Round.—Seam 3, 1 plain, seam 1, 3 plain, seam 1, 1 plain, * seam 3, slip 1, 1 plain, pull slipped stitch over, 4 plain, slip 1, 1 plain, pull slipped stitch over; repeat from star twice, seam 3.

Forty-seventh Round.—Seam 3, 1 plain, over, 5 plain, over, 1 plain, * seam 3, over, 1 plain, six times; repeat from star twice, seam 3.

This makes two rows of shells on the back, and it will be easy to go on. The widened stitch for the thumb is always seamed, and you widen only on the rows where you widen for the shells. Knit till you have finished fourteen rows of shells on the back and are ready to begin another. Then take off the thumb stitches, the 27 stitches you have made and the seamed and knit stitches each side, 31 in all. This will be the rule for that row: 3 plain, (those 3 seamed stitches before the thumb are knit the rest of the time), take off the 31 thumb stitches, make 12 stitches by knitting them on (holding the wrong side of the work toward you), * seam 3, over, 1 plain, six times; repeat from star twice, seam 3. Knit the other needle plain.

Make fourteen rows of shells after taking off the thumb; then begin to narrow, knitting plain the rest of the time: 7 stitches plain, narrow; repeat all around.

Knit seven rows plain.

Knit 6 stitches plain, narrow; repeat all around.

Knit six rows plain.

Knit 5 stitches plain, narrow; repeat all around.

Knit five rows plain.

Continue thus till all are seamed off.

The thumb is knit plain. Take up the 31 stitches, 15 on one needle and 16 on the other. With the third needle take up stitches across the widened part of the hand, one for each loop, and one each side, 14 in all. Knit around plain once, then begin to narrow on the third needle, slipping and binding each side of the needle once; then a plain row, then narrow as before, plain row, etc. After knitting a few rows, slip off some stitches from the other needles to the third, and continue narrowing till there are only 32 stitches left, 11 on two needles, 10 on one. That makes the gore for the thumb. Now knit plain till the thumb is long enough to come a little above the bottom of the thumb nail when trying it on. Then narrow once in the middle of each needle, knit around plain once, then narrow all off, by narrowing once in the middle of each needle till none remain.

This will make the left-hand mitten. In starting the hand part of the other, make the first needle the plain one that forms the palm, and follow around backward.

ANOTHER PRETTY MITTEN.

Materials: one ounce of knitting silk, and four No. 18 or 19 knitting needles.

Cast 132 stitches on these needles, placing 48 on each of two needles and 36 on the third.

First Round.—Knit plain.

Second Round.—One plain, * over, 1 plain, over, 1 plain *; repeat from star eight times, seam 3 stitches. Commence the next shell by 1 plain, * over, 1 plain, * repeating from star to star eight times, seam 3. Continue making shells and seaming 3, till once around, when there will be eleven shells started.

Third, Fourth, Fifth and Sixth Rounds.—Slip 1, 1 plain, pull slipped stitch over, and narrow the last 2 stitches of each shell, knitting stitches between plain, always seaming the 3 stitches separating the shells. There are now 9 stitches in every shell.

Seventh Round.—Like the second.

Eighth, Ninth, Tenth and Eleventh Rounds.—Like the third, fourth, fifth and sixth.

Repeat these five rounds till you have three rows of shells with eight holes in each; by narrowing the next round you have six holes in a shell. Repeat the five rounds; the next time by narrowing you have four holes in a shell. In like manner narrow the shells to 3 stitches in each, which leaves you 3 seams alternating with 3 plain to start on the wrist, which knit in ribs from one to two inches long, as you please.

Seam 3, 1 plain, over, 1 plain, over, 1 plain, seam 3. This sets the thumb.

Now 1 plain, then (over, 1 plain) seven times, seam 3, 1 plain, then (over, 1 plain) seven times, seam 3, 1 plain, then (over, 1 plain) seven times, seam 3. This starts three shells for the back of the hand; knit plain till the rest of the round till you reach the thumb; here 1 plain, seam 1, 1 plain, seam 1, 1 plain, seam 3.

Now you are at the shells again. Narrow the first and last stitches of each shell, knit the rest plain (remember 3 seams between the shells) till you reach the thumb again; 1 plain, seam 1, 1 plain, seam 1, 1 plain, seam 3. This time the shells are knit plain. Knit the thumb the same again; narrow the first and last stitches of shells this time around; knit plain till you get to the thumb again; knit the thumb the same as before; shells plain this time. Now you have 7 stitches in each shell. You widen the thumb each time you make holes in the shells. Commence at the thumb, seam 3, over, 1 plain, over, 3 plain, over, 1 plain, seam 3.

Shells: 1 plain, over, 1 plain, over, 1 plain, over, 1 plain, over, 1 plain, seam 3; repeat for shells; then knit plain to the thumb. Now seam 3, 1 plain, seam 1, 3 plain, seam 1, 1 plain, seam 3. Then narrow the first and last stitches of each shell.

Next Round. Thumb the same, shells to be knit plain.

Next Round.—Thumb the same, shells narrow.

Next Round.—Thumb the same, shells plain. So continue till you have 7 stitches in each shell.

Repeat these rounds till you have 25 stitches for the thumb between the two seamed lines of 3 stitches each; carry the back of the hand along with the shells as you have been doing. Take the thumb off on a thread. Cast on 14 extra stitches across the thumb for a gusset, and carry your 3 seam stitches along on both sides of the gusset until it is finished; then drop the seam on the inside of the hand, but carry it each side of the shells as far down the hand as you continue the pattern. The gusset is to be narrowed by knitting together the first 2 and the last 2 of the 14 stitches every other round. Continue knitting all plain with the exception of the fancy stripes in the back, until the hand is long enough, then decrease as follows: Beginning at the corner of the needle, knit 7 plain, narrow, all around.

Knit seven rounds plain.

Knit 6 plain, narrow, all around.

Knit six rounds plain.

Knit 5 plain, narrow, all around.

Knit five rounds plain.

Knit 4 plain, narrow, all around.

Knit four rounds plain.

So continue to the end. When you take up the thumb take up also the 14 stitches and narrow them off as before to form the other half of the gusset. Knit about fifty-four plain rounds, then finish by narrowing once on each needle in every round till all the stitches are disposed of.

GENTLEMAN'S SILK MITTEN.

Materials: four No. 18 needles; one and one-half ounces of knitting silk.

Cast on 78 stitches.

Knit 2 plain and seam 2 around the needles till there is about an inch and a half of webbing or seaming. Then knit plain once around, knit to the middle of a needle, seam 1, over, 1 plain, over, seam 1. Knit plain (always seaming the seam stitch), and every sixth or seventh row make a stitch inside the seam stitch as directed, until there are as many stitches between the seams as there are on the other needle, that is, 26. Slip these stitches off on a thread; tie the ends.

Cast on 8 stitches between the seams and knit around plain till the mitten reaches the nail of the second finger, then narrow at the beginning of each needle. Knit four rows without narrowing. Narrow, and knit three rows plain; narrow, and knit two rows plain; narrow, and knit one row; then narrow every time till all the stitches but 2 are knit. Draw the silk through these stitches and fasten securely. A fine darning needle is the best thing to do it with.

For the thumb, take the stitches off the thread and take up the 8 made between the seams. Knit once around plain; then narrow the made stitches

every time around till they are all taken up; then knit round and round till the thumb is long enough. Narrow it off by narrowing at the beginning of each needle till finished.

GENTLEMAN'S KNITTED GLOVE.

These gloves will fit either hand. This is desirable for longer wear; but, if preferred, the usual finger outlines on the back of the hand can be marked with silk, in chain or feather stitch, and they are then worn like other gloves.

Take two ounces of three-ply saxony and four No. 16 knitting needles. Cast on 72 stitches (24 on each needle), and knit once around plain. Knit forty rounds ribbed (knit 2, purl 2). Now 6 rounds plain; then begin to increase or widen for the thumb, thus: at the beginning of the first needle, over, knit 3, over; knit the rest plain. In the same place at the next round: over, knit 5, over; knit the rest plain. Continue to widen for the thumb in this way until there are 33 stitches between the increased stitches, thus forming the outside thumb gore. Now six rounds plain. Slip the 35 thumb stitches on a thread, and cast on 9 stitches in the place of those slipped off. Complete this and the next round plain.

In the third round from the thumb, narrow twice the first two of the nine stitches cast on and the last two. Narrow in the same place every alternate round until there are but 72 stitches left, or 24 for each needle. Knit twenty rounds plain. Now begin the fingers.

For the first one, take 10 stitches from the first needle and 10 from the last; then slip all the remaining stitches on a thread. Cast 9 stitches on a third needle, join the finger stitches and knit around plain until as long as the finger; then narrow off quickly, thus:

First Round.—Knit 2, narrow, all around.

Second Round.—Plain.

Third Round.—Knit 1, narrow; repeat all around.

Fourth Round.—Plain.

Now narrow all the stitches until one is left. Leave a length of wool and fasten neatly with a needle.

For the second finger, take 9 stitches from the front of the glove and 9 from the back; pick up 9 stitches where they were cast on to make a gore for the first finger; knit these 27 stitches, then cast on 9 more and join together; arrange these stitches on three needles and knit one round plain. In every alternate round narrow the first two and the last two stitches of the gores until there are only 29 stitches left for the finger. Continue and finish this finger like the first.

The third finger is worked like the second.

For the fourth finger, the rest of the stitches are used, and this finger is knit like the others, except that you cast on 9 stitches and pick up 9 from the gore and narrow until there are 25 stitches left for the finger.

For the thumb, take the 35 stitches from the thread and pick up 9 from the gore; work exactly like the fingers, narrowing to 35 stitches.

These gloves are handsome knitted in black or brown silk.

OPERA HOOD.

Two ounces white Berlin wool, and one ounce blue. Needles No. 9.

Cast on 1 stitch with white and increase at the beginning of every row until you have 8; and now you must always cast on 3 extra stitches at the beginning of a row.

Seventh Row.—All seamed.

Eighth Row.—Slip 1, * thread over, narrow *; repeat from star to star.

Ninth Row.—All seamed.

Tenth Row.—Plain.

Eleventh Row.—Plain.

Repeat from the eighth row till you have 156 stitches, knit two rows without increasings, narrow to 115 stitches, then bind off 3 stitches at the beginning of each row for six rows. This finishes the fore part; make a plait exactly in the middle, opposite the point, and with a wool needle and white wool gather the other part (on each side of the plait) so that it may measure exactly twenty inches to form the neck. Pick up for the neck 98 stitches.

First Row.—Thread over, narrow, 1 plain, repeat.

Second Row.—Over, knit plain till you come to the center stitch, over, knit plain the center stitch, over, knit plain.

Work these rows twelve times.

Twenty-fifth Row.—Like the first.

Two more plain rows, bind off.

Trim the head with swansdown or a quilling of blue ribbon. Run ribbon in the holes. Finish with bows.

LADY'S HOOD.

Take wooden needles about the size of a small pen-holder; get either Pompadour wool or split zephyr of white or a delicate color.

Cast on 60 stitches; knit plain very loose till you have a piece about fifteen inches long; slip 30 stitches on a hairpin, knit the remaining 30 back and forth until you have made a strip about twenty inches long; bind off. Now go back to those on the hairpin and knit as you did the others. Crochet a pretty border around the whole thing, gather the ends and put a tassel on each. Gather the top loosely, and put on a bow. Cross the two ends behind and tie under the chin.

ANOTHER HOOD.

Cast on 324 stitches, with white Shetland wool.

First Row.—All plain.

Second Row.—One plain thread over, narrow; repeat the first and second rows, narrowing at the beginning of every row, till all the stitches are worked off.

Line this with pale blue or rose colored silk. The hood may be trimmed with some kind of an edge, and ribbon run in as before.

A KNITTED HOOD.

Put on the needle 90 stitches and knit in ridges of five rows, plain and seamed, until you have eighty-five rows. Then knit 27 stitches on one needle; now, drop 1 stitch, bind off 6 stitches, drop 1, bind off 6, and so continue until there are 27 stitches left.

These two groups of 27 stitches are each to be knit in ridges of five rows, until there are one hundred and fifty of them; then bind off, dropping every seventh stitch. Pull your finger through the dropped stitches to make open work. These ends are to hang in front like cap-strings. Sew the hood together along the first row, bring the point toward the front, and fasten it with a large bow that stands up stylishly. Crochet a pretty lace all around the hood.

CHILD'S ANGORA HOOD AND MUFF.

From six to eight balls of white or gray angora yarn are required for the hood, also a pair of moderate sized bone needles. The knitting is all done plainly back and forth and is very rapid work. The beauty of the finished work is the surface like fur which is the same on both sides, and which becomes more thick and beautiful every time it is washed.

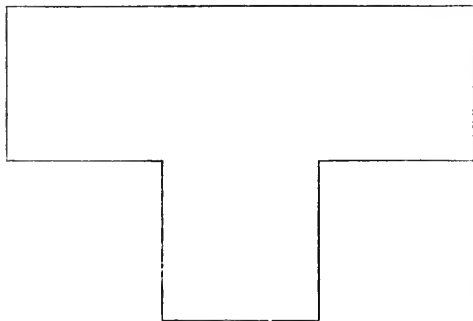


FIG. 117.

Knit a piece of the shape of the diagram (Fig. 116), making the longest edge of a sufficient length to reach around the front of the head. The narrow bottom part is for the crown, the corner edges being sewed together over and over on the under side. A narrow strip can also be knitted and fulled on for a

cape, if desired. The hood is prettily finished with rows of swansdown, ribbon bows and ties (Fig. 118). Finely quilled lace or ruching sewed in at the front gives a pretty effect around the face.

To make a lovely little muff to match, knit a strip as wide as the muff is to be long. Sew the strip together, stuff, line with silk, and trim with down and ribbons to match the hood.

GENTLEMAN'S KNITTED CAP.

Materials: two No. 18 needles and coarse black knitting silk.

Cast on for the side 96 stitches, and, going back and forth on these, work four hundred and fifty plain rounds. But, in order to shape the cap, narrow as follows: before working off the first stitch, bring the silk before the needle; knit first round plain; returning, pay no attention to the last stitch with the thread before it, but turn the work, leaving 2 stitches on the needle; bring the thread before the needle before knitting the first stitch; knit the third round plain; returning, turn the work, leaving 4 stitches on the needle. Proceed in this manner, each time leaving the last stitch with the thread before it, till you knit 51 stitches (this will be the ninetyeth round). Now knit through the needle, knitting each double stitch as one, and at the end of this round the first gore is complete,

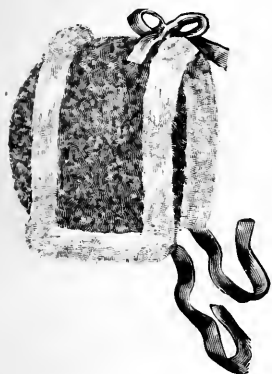


FIG. 118.

and the same number of stitches are on the needle as in the first round. Repeat this five times, and bind off. Take up the stitches on the under edge on three needles, and knit in rounds for the border, as follows:

First Round.—All plain.

Second Round.—Knit 3 plain, seam 3; repeat.

Third to Eighteenth Rounds.—Like the preceding round, but in every following round the design should be carried 1 stitch farther, so that on the right side, to the ninth round, lines are formed from right to left, which return from the tenth to the eighteenth rounds. Knit a few plain rounds, bind off.

LADIES' KNITTED SILK PURSE.

Two skeins of black purse silk, two skeins of old-gold purse silk, jet beads, steel clasp and chain, a tassel of black beads, and five fine steel knitting needles will be needed for this purse. (See Fig. 118.)

Begin with the black silk, in the middle of the bottom part of the purse, and for one of its twelve divisions, cast on seven stitches; knit fourteen rows on these, back and forth, so that the work will be knitted on one side and purled on the other; the first row of this part is purled, and the first stitch of every row is slipped. *On that side where hangs the thread with which you work, take the back chain of the seven selvedge stitches of the part you have just knitted on a separate needle, and knit another part,

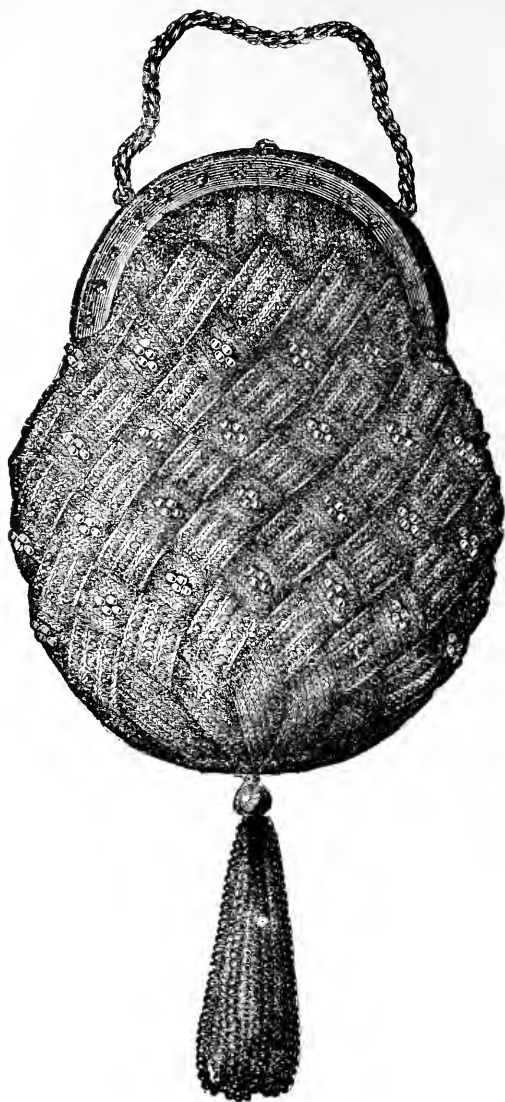


FIG. 119.

the first row of which is knitted, and which must have fifteen rows; repeat ten times more from star. The stitches of several divisions can be taken on the same needle, to prevent the annoyance of working with so many needles.

When the twelfth part is completed, take the selvedge stitches on the left hand on another needle, cast them off together with the cast-on stitches of the first part, and fasten off the silk. Now take the seven right-hand selvedge stitches of one black part on a needle, take the old-gold silk (having first strung the beads on it) and work fifteen rows on these stitches, the first row being purled because on the wrong side. In the first, as in all the purled rows, the last stitch must be purled together with the next stitch of the next black part. In the purled rows, moreover, excepting in the first and last one, a head must be worked in after casting off the second and fourth and sixth stitches. The stitch must be worked by inserting the needle into the back part, and in drawing through the silk which has been thrown forward, letting the bead slide through the stitch so that it will be on the right side of the work. In the following knitted row, the needle must also be inserted into the back part of the bead stitch. When twelve such old-gold parts have been completed, work again twelve black parts on the selvedge stitch of the same, in which the beads are not knitted in, but sewed on afterward, when the purse is completed. Then work three times more alternately twelve old-gold and twelve black parts; when the last twelve black parts have been completed, cast off the stitches of the last black part together with the selvedge stitches, the first on the wrong side; the stitches of the sixth part are cast off in the same manner, together with the selvedge stitches of the seventh. The old-gold parts which remain to be worked on the black part are thus lessened by two; the second, third and fourth, and the seventh, eighth and ninth of these parts must be six rows longer. Then gather all the stitches and selvedge stitches of the ten parts on two needles, in such a manner that the two black parts, the stitches and selvedge stitches of which have been cast off together, are placed on the sides of the purse, and knit as follows, with black silk, first on the stitches of the one needle, and then on those of the other: One row knitted, knitting together every third and fourth stitch; then work three rows backward and forward on the same number of stitches, which must be knitted on the right side; then work eight rows more in the same manner, casting off the first two stitches of the eight rows. Then cast off all the remaining stitches, sew the beads on the black parts according to the illustration; also the clasp and bead tassel.

WRISTLETS FOR GENTLEMEN.

Use two shades of single zephyr. One pair of wristlets will require from an ounce to an ounce and a half of the wool. With the zephyr doubled cast 27 stitches on two of the needles and 18 on the third. Nine stitches form a shell. In the directions given below, only one group of the 9 stitches

is considered. The directions are to be repeated in every instance, until you have worked all the groups of nine on the round.

First Round.—Seam 2, knit 1, over, knit 4, narrow.

Second Round.—Seam 2, knit 2, over, knit 3, narrow.

Third Round.—Seam 2, knit 3, over, knit 2, narrow.

Fourth Round.—Seam 2, knit 4, over, knit 1, narrow.

Fifth Round.—Seam 2, knit 5, over, narrow.

This forms one row of shells. Now take another shade of worsted, if you like, and begin as at first. It is pretty knit with two rows of shells of each color, or with but one color throughout.

KNITTED FRINGE.

Cast on 14 stitches.

First Row.—Knit 2, over, narrow, knit 1, over, narrow, knit 7.

Second Row.—Knit 8, over, narrow, knit 1, over, narrow, knit 1.

Repeat these two rows. The first 8 stitches are for the heading; the six plain are to be dropped from the needle when the fringe is of the required length. Then bind off the remaining 8 stitches and unravel those which were dropped for the fringe. Fringe made out of yarn for rugs is very handsome. It should be dampened and pressed with a hot iron before unraveling, to make it crinkled.

A BALL FOR BABIES.

Cast on 30 stitches and knit across plain. Turn and knit all but the last 7 stitches; leave them on the needle, pass the yarn between the needles, turn and knit back, leaving the last 7 stitches at that end; turn back and knit all but 6; turn again and knit all but 6; then leave 5 at each end; then 4; then 3; then 2; then 1; then knit all. Afterward knit once across plain; then tie on another color and repeat the rule.

Be careful to make no mistake and you will begin each new gore at the same end. Knit nine gores, slip and bind loosely to finish the last gore, and sew the two edges, or what is better, knit together instead of slipping and binding first, in this way: put the needle through the first stitch where cast on, then through the first stitch on the other needle and knit them together; then put the needle through the second stitch where cast on, and through the second stitch on the needle, and knit them together, then slip the first stitch on the right-hand needle over the second, leaving only one stitch on the needle, and go on knitting the edges together in that way. Draw up one end and fasten, and fill with cotton.

KNITTED CHAIR TIDY.

This pattern is simple and very easy, so that it can be left off anywhere, and no trouble to know where to begin next time. It is knit in strips, to be sewed tightly together.

With No. 8 spool thread, or tidy cotton, cast on 31 stitches, using two needles.

First Row.—Knit 15, narrow, knit 13, make 1, knit 1.

Second Row.—Purl 15, purl 2 together, purl 13, make 1, purl 1.

Third Row.—Same as first.

Fourth Row.—Same as second.

Fifth and Sixth Rows.—Same as first.

Seventh Row.—Same as second, etc., reversing the sixth row, so that it will come in ribs. The tidy can be knit any length and any width. Finish with a knit edge all around.

KNITTED BRACES.

These braces are knitted with coarse white cotton, taken double; the braces themselves are worked in brioche stitch, the lappets are knitted plain.

Begin at the bottom of the front lappet, make a foundation chain of 14 stitches. Knit five rows plain backward and forward, then divide the stitches into halves to form the buttonhole; knit fifteen rows on each of the halves consisting of 7 stitches; then take the 14 stitches again on one needle and work seventeen rows on them; then work a second buttonhole like the first one. Knit six more rows plain, increasing one at the end of every row, so that the number of stitches at the end of the lappet is 20. Then begin the pattern in brioche stitch, which is worked as follows:

Knit first one row, then slip the first stitch of the first following pattern row, * throw the cotton forward, slip the next stitch (slip the stitches always as if you were going to purl them), knit 2 together; repeat five times more from the star. The last stitch is knitted.

Second Row.—Slip 1, * knit 2; the stitch which has been formed in the preceding row by throwing the cotton forward is slipped after the second knitted stitch; repeat five times more from the star; knit the last stitch.

Third Row.—Slip 1, * decrease 1 (here, and in all the following rows, knit the next stitch together with the stitch before it, which has been formed in the preceding row by throwing the cotton forward), throw the cotton forward, slip 1; repeat from the star; knit the last stitch.

Fourth Row.—Slip 1, * knit 1, slip the stitch which has been formed in the preceding row by throwing the cotton forward, knit 1; knit the last stitch.

Repeat these four rows till the braces are long enough. Then knit six rows plain, decreasing one at the end of every row, then work each lappet separately, dividing the stitches so that each one is 7 stitches wide. Each lappet has seventy-two rows; after the first eighteen rows, make a buttonhole as described for the preceding one.

Work eighteen rows between the first and second buttonholes. The lappets are rounded off by decreasing after the second buttonhole.

A QUICKLY MADE LAP-ROBE.

Take common knitting yarn of two contrasting colors, and use wooden needles. Use as many colors as you choose. Knit the robe in strips and sew them together, grouping the colors to suit your fancy.

Cast on 2 stitches, and knit back and forth in "garter stitch," making a stitch every time across, until you have 20 stitches on your needle. Now continue knitting, but without widening, until the strip is as long as you wish the robe; then narrow once every time across, until all the stitches are narrowed off. Line the robe with flannel, and finish each point with a ball or tassel of the yarn.

KNITTED MATS FOR THE DINING TABLE.

These mats are knit in three sizes. For the largest size, cast on 36 stitches; for the next size, 30 stitches; and for the smallest, cast on 24 stitches. The materials used are two knitting needles, and a ball of white knitting cotton, No. 10.

First Row.—Knit 3, turn and knit the same 3 stitches over again.

Second Row.—Knit 6, turn and knit the same 6 stitches over again.

Third Row.—Knit 9, turn and knit the same 9 stitches over again.

Fourth Row.—Knit 12, turn and knit the same 12 stitches over again.

Fifth Row.—Knit 15, turn and knit the same 15 stitches over again.

Continue knitting the rest of the stitches in the same way, only knitting 3 more stitches each time, and after knitting to the end of the needle, turn and seam back to the beginning. This forms a gore; and it takes twenty gores to make a mat. After knitting the last gore, do not seam back to the beginning, but bind off the stitches, and sew the mat together.

After making the other two mats, crochet a border around each of them by making 3 double crochet stitches with one chain between (or you can crochet any pattern you wish for border), using colored yarn, if liked.

A KNITTED DOLL.

A child will care more for this than for a fancifully dressed French doll with real hair, and eyes that move. The body is knit first, of red yarn, beginning at the neck.

Cast on 14 stitches, widen at the beginning and end of the needle every other row until you have 28 stitches, then every row until you have 32 stitches, then narrow once at the beginning and at the end of the needle.

Knit one row across plain.

Next row, narrow at the beginning and end of the needle.

Next row plain.

Next row, narrow at the beginning and end.

Knit two rows plain.

Next knit two rows, widening at the beginning and end of the needle, with one plain row between.

Knit three rows plain.

Knit one row, narrowing at each end.

Knit four rows plain.

Knit one row, narrowing at each end.

Continue knitting four rows plain and one row narrowed at each end, until there are 20 stitches. This completes half the jacket.

After completing the other half in the same way, take up the stitches at the bottom of the jacket, and knit six rows of black for a belt.

Begin the pantaloons with blue, widening every third stitch on the back, and seaming the middle stitch. Knit four rows.

In knitting the fifth row, widen each side of the seam.

Knit three rows, and widen again, then three more plain.

Take off half the stitches for the leg. Count off one-fifth of the stitches in the seat, and as you continue to knit, narrow on the back side of these so as to form a gore; knit the rest of the leg like a stocking. When long enough to reach the shoe, have 24 stitches on the needle and finish with black.

For the sleeves, cast on 8 stitches. Widen at each end of the needle till there are 16 stitches.

Knit 16 rows, then narrow at each end of the needle

Knit one row plain.

Knit one row, narrowing at each end.

Now join on white, and use four needles. Knit 2, then widen on each needle. Knit six rows and narrow off the stitches.

For the neck, pick up 12 stitches at the top of the jacket with white. Using four needles, knit four rows plain. Take half the stitches on the back for hair, and knit with black. Widen five times on the first row; knit eight rows plain; knit three rows, narrowing each time at the beginning and end of the needle.

Take the other half for the face and knit with white. Widen every second stitch on the first row, then knit four rows like the heel of a stocking, and widen on the right side twice in the middle. For the nose, knit across on the wrong side plain; on the right side widen at each end of the former widenings; knit five rows plain; next row, narrow off the last two widenings; knit one row plain; next row, narrow off the other two widenings; knit two rows; knit two rows, narrowing at each end. Take the black and knit five rows like the toe of a stocking.

For the rim of the hat take up stitches near the edge of the black, widen every third stitch the first row; knit three times around in ribs, and bind off.

Sew up where necessary, and stuff with wool.

Part III.

CROCHET WORK.

THE pretty and useful fancy work known as "crochet" became fashionable about the year 1838, although it was practiced in the nunneries as early as the sixteenth century.

The stitch is so simple that anyone can learn to work it. Indeed, it requires less care and attention than most kinds of fancy work. At the same time, the finer kinds, such as Irish point, raised rose, and Honiton crochet are almost as beautiful as lace, and demand much skill and patience.

The work, being a series of small stitches worked over and over again, requires the names of the stitches to be abbreviated, and certain marks made to show where the lines and stitches can be repeated, or the explanations of the patterns would be both long and tedious. The principal mark used in crochet is the asterisk (*), two of which are placed in the explanation of the pattern at particular points; this means that the stitches placed between the two are to be repeated from where they end at the second asterisk, by commencing them again from the first asterisk and working them to the second as many times as directed. The following is an example: "Work 5 tr, 3 ch, * miss 3 on foundation, 3 dc, * and repeat three times," would, if not abbreviated, be written thus: "Work five trebles, three chain, miss three on foundation, work three doubles, miss three on foundation, work three doubles, miss three on foundation, work three doubles, miss three on foundation, work three doubles." Occasionally letters are used, as, for instance, when a row is worked to a certain stitch, and is then repeated backwards. The letter *b* is then put at the commencement of the row, and *a* where the stitches are to commence being worked backwards. Repetitions will sometimes occur within each other, and when this happens, the piece of work to be repeated within the other part, is marked off between two asterisks, and the second repetition placed within plain crosses.

The Stitches Used in Crochet.

The fundamental stitch used in crochet is the chain stitch; all other stitches are modifications of this. This is the stitch most used for the foundation or first row of a piece of work.

CHAIN STITCH.

Make a loop, and with the hook draw the thread through it. (Fig. 120.) This is the foundation of all crochet work, and its abbreviation is *ch*.

SINGLE CROCHET.

Put the hook through the stitch, draw the thread through, throw the thread over the hook and draw through both the loop and the stitch. (Fig. 121.) This is usually abbreviated to *sc*. Drawing the new stitch through the stitch on the hook makes a *slip-stitch*.

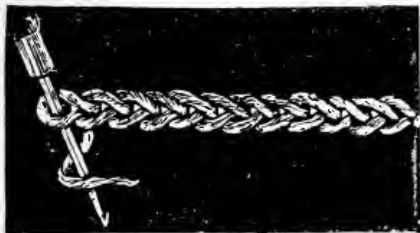


FIG. 120.

This is also called half-treble stitch.

DOUBLE CROCHET.

Put the thread over the hook, pass the hook through a stitch of the foundation, draw through, put the thread again over the hook, and draw through all three loops on the hook together. The abbreviation is *dc*.

TREBLE CROCHET.

Put the thread once over the hook, insert the hook into the foundation, draw a loop through the foundation; there will then be three loops on the hook. (Fig. 122.) Put the thread again over the hook, and draw through two loops; put the thread over the hook again, and draw through the next two loops. The abbreviation is *tr*.



FIG. 121.

(Short treble is worked the same as the above, only the wool is drawn through all three loops at once, instead of first through two and then through two again. This is the same as *dc*.)

DOUBLE OR LONG TREBLE.

Put the thread twice over the hook, insert the hook into the foundation, put the thread over the hook, draw through the foundation, put the thread over the hook, draw through two loops, put the thread over the hook a second time, and draw through two loops, put the thread a third time over the hook and draw through the last two loops on the

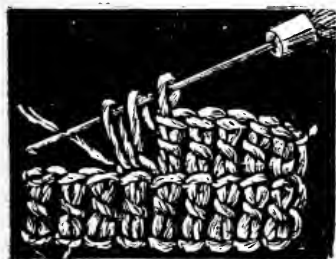


FIG. 122.

hook. (Fig 123). To make longer trebles, throw thread over hook three times.

These comprise the common stitches used in crochet; but there are some other more fanciful stitches that are used for special kinds of work, as shawls, afghans, etc.

CROSS TREBLE.

Make a chain of the length desired. (Fig. 124.) Throw the yarn over the hook twice, put the hook into the first foundation stitch and draw the yarn through. There should now be four stitches on the hook. Put the yarn over, draw through two, yarn over again, and put the hook into the second foundation stitch from where it was last put through; draw the yarn through again, as before. There will now be five stitches on the hook. Yarn over again, draw through two; yarn over, draw through two more; again yarn over, draw through two; yarn over again, draw through last two, chain one, yarn over, put the hook through the two loops indicated by the arrow; draw the yarn through; you now have three stitches on the hook; yarn over, draw through two, yarn over, draw through the last two.

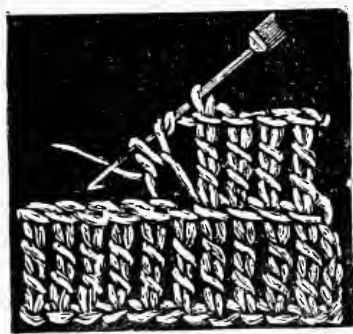


FIG. 123.

(Fig. 125.) Take up one loop from the first chain stitch in the foundation, one from the second chain, and from the third and fourth. There are now five stitches on the needle; throw the wool over the hook and draw through all five; then put the wool over, and draw through the last loop (that is, one chain). Draw out this last stitch till rather large; put the needle through the little hole at the point of the last shell (hole made by the last stitch) and raise a second loop; the third loop is obtained by putting the needle through the back of the last of the five stitches in the shell previously made; and the fourth and fifth loops are raised through the next stitches in the foundation chain; wool over, draw through all five loops on the needle, and work one chain. Repeat these shells across the foundation chain.

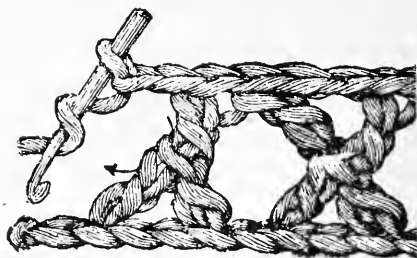


FIG. 124.

Second Row.—Join the wool at the upper right-hand corner. (A neat way is to fold over the end for a half-inch, draw the loop through, and then work the two threads like one. This is a firm join and neat, too, if no more wool than is necessary is doubled.) Work three small chain stitches, drawing the last one a little larger; raise a second loop from the chain preceding this, and a third from the first chain, a fourth from the back of the upper stitch in the first star of the preceding row; a fifth by putting the needle through the little hole in the corner of the same star (that is, the first of the preceding row); work off all five, and work one chain. Then repeat to the end.

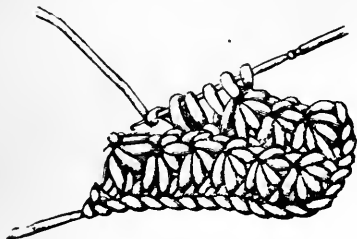


FIG. 125.

First Row.—At the end, turn and work back on the chain thus: Put the needle through the fifteenth loop (the next but one to the last of the chain), and drawing the yarn through, leave the stitch on the needle; with this and the seventeenth stitch of the chain, there will be two stitches on the needle. Put the needle through the next stitch of the chain, and drawing the loop through, leave that loop on the needle also. Go on to the end of the chain thus, and there will be sixteen loops on the needle. In making a chain for tricot crochet, always make one more stitch than the number that the work is to have, so as to make a neat turn at the end.

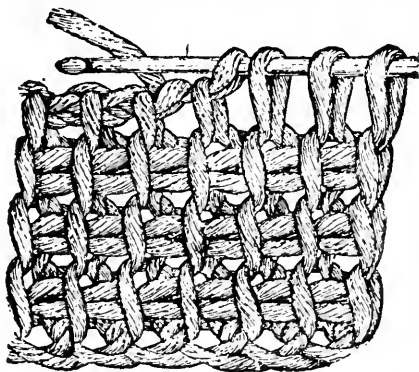


FIG. 126.

Second Row.—At the end of the first row, having all the stitches on the needle, take up the yarn with the hook and draw it through the first stitch only; then catching the yarn up again, draw it through the stitch just made and the next stitch on the needle, then through the stitch just made and the next stitch, and so on to the end of the row, when only one stitch will be left on the needle.

Third Row.—Put the hook through the first perpendicular stitch of the

preceding row, and draw the yarn through, leaving the stitch thus made on the needle. Go to the end of the row thus, drawing the yarn through each perpendicular stitch of the preceding row, leaving all the stitches thus made on the needle; then work back as in the second row.

So continue as far as desired. This form of crochet is called tricot because it resembles knitting.

BASKET-STITCH TRICOT.

Make a chain of the length required.

First Row.—Work up a loop through the first stitch, work 1 chain through the loop. Repeat until all the loops are worked up. In working off, work through a loop, slip each alternate loop off the hook, work 3 chain between the loops worked through.

Second Row.—* Pass the slipped-off loop at the back of the chain, draw up a loop through it, then work 1 chain through the loop, draw up a loop through the next loop and under the chain, work 1 chain through the loop. Repeat from the star.

Begin again at the second row.

MUSCOVITE TRICOT.

Make a chain as usual.

First Row.—Work up the loops as for ordinary tricot, work off the first loop, * 3 chain, work off the next two loops. Repeat from the star.

Second Row.—Work up the loops like the last row, * 3 chain, work off two loops. Repeat from the star.

Continue in this manner from the first row.

JULIA STITCH—A VARIETY OF TRICOT.

Make a chain of any length.

First and Second Rows.—Tricot.

Third Row.—Raise the first, * raise the next, then raise the one underneath; pull the wool through this lower one, then through the next two loops, then 1 chain; raise the next stitch as usual. Repeat from the star.

Now work two rows of tricot; then go back to the third row.

PEAK STITCH—A VARIETY OF TRICOT.

Make a chain as long as desired.

First Row.—Raise all the stitches; work 2 chain, then * pull the wool through 2 loops three times in succession, insert the hook in the last loop but one, pull the wool through, and work 2 chain. Repeat from the star.

Second Row.—Put the wool over the hook, raise the second of the 2 chain. Count at the end of this row to see whether the number of your stitches is correct. Work back as in tricot.

Fourth Row.—Tricot, raising the sloping stitches as well as the others.

Repeat these rows.

CRAZY STITCH.

Make a chain of stitches of the length desired (Fig. 127). Throw the yarn

over the needle, take up the third nearest stitch to the needle, throw the yarn over the needle and pull through the loop, throw the yarn over again, and pull it through the nearest two loops on the needle, and crochet the remaining two loops off in the same way. This completes the first double stitch. Make 2 more double stitches in the same loop. Then take up the third loop in the chain, counting from the loop holding the 3 double stitches; throw the yarn over the needle, then pull the yarn through it and the loop on the needle at once, to fasten down the shell thus made. Then make a chain of 3 stitches, throw the yarn over the needle, pass the needle through the loop holding the last stitch, and make 3 double stitches in this loop; make the single or fastening stitch in the third stitch in the chain from this stitch. Then make a chain of 3 stitches, and proceed all along the chain in making the chain of 3 stitches, a shell of 3 double stitches, and the single

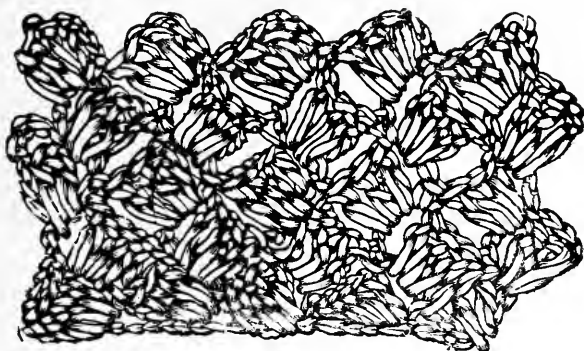


FIG. 127.

fastening stitch in order as described. When at the end of the chain, make a chain of 3 stitches, then turn the work and take up the third stitch in the shell of the 3 double stitches last made, and pull the yarn through to make the fastening stitch described. Then make a chain of 3 stitches, throw the yarn over the needle, and pass the needle in the nearest hole formed by the chain of 3 stitches in the first row; make 3 double stitches in this hole; then make a single crochet stitch in the third stitch in the next shell; then a chain of 3 stitches, then 3 doubles in the next hole formed by the chain of stitches, and so on to the end of the row. At the end of the row, take on the last stitch in the shell remaining, making a single crochet here; make a chain of 3 stitches, turn, and proceed from the first row.

DOUBLE-SHELL STITCH.

Make a chain of the desired length. (Fig. 125.)

First Row.—In the second stitch of the foundation chain make 8 long

crochet stitches rather loosely; skip 3 stitches, and fasten with a single crochet. Skip 3 stitches and work 8 treble stitches. Continue this the entire length. Break the wool.

Second Row.—Fasten the wool in the first stitch of the first shell; then put the hook through the first stitch, and draw the wool through loosely; then through the second stitch and so on, until you have 6 loops on the hook. Draw the wool through all the stitches, and fasten with a single crochet stitch, 3 chain, and fasten in the stitch that the last loop was drawn through (*a*); 11 stitches made as before from the top of the second shell to the top of the third shell. Draw the wool through the 11 loops; then chain and fasten in the stitch the last loop was drawn through. Repeat from *a* the entire row. Break the wool.

Third Row.—Fasten at the opposite end, 3 chain, 4 treble stitches in the 1 chain that fastens the 6 loops in the preceding row (*a*); 1 single crochet stitch in the single crochet stitch of the second row, 8 trebles in

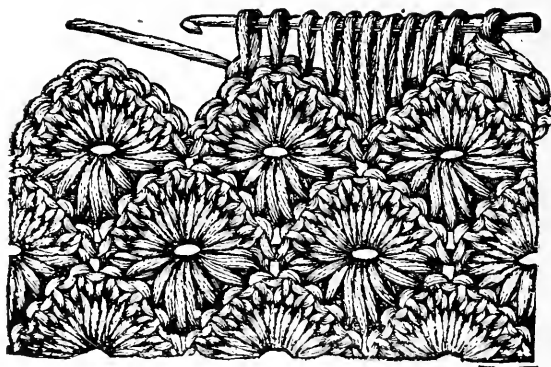


FIG. 128.

the next 1 chain that fastens the next shell. Repeat from *a* to end of the row. Break the wool.

Fourth Row.—This row is the same as the second row, but is begun with a whole shell instead of a half shell.

HOLLOW-SPOT STITCH.

Make a foundation chain of the length required, upon which work a straight row of double crochet. (Fig. 129.)

First Row.—Work 5 double stitches, insert the hook into the bottom front part of the stitch of the preceding row, and work 4 trebles without touching the stitch on the hook left from the double crochet, always putting the hook into the same stitch in the preceding row.

For the fifth treble, put it into the same stitch as the preceding 4, then take up the wool and work off the 3 loops on the hook, as in treble crochet. Work 5 doubles, missing the stitch of the preceding row under the spot. The second row will have the spots worked in it as above, but they will be placed so as to come alternately with the ones first worked. They must be worked all on the right side, each row being fastened off.

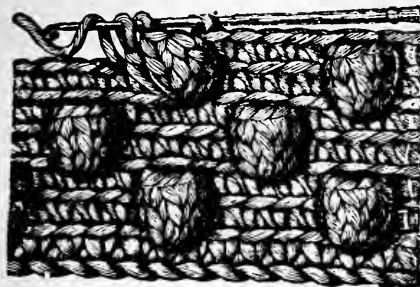


FIG. 129.

through all the loops on the needle. This makes a group of threads like

RICE STITCH.

Make a chain of any desired length. (Fig. 130.) Wind your thread five times around the needle, put the needle through the second loop of the foundation chain, pass the needle under the thread, draw the thread through the loop, and then draw it

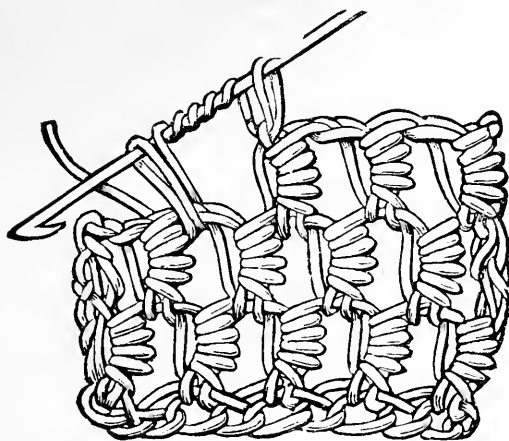


FIG. 130.

grains of rice. Make a chain stitch before proceeding to make the next group. In the next row the groups are to be placed in the chain stitch of the preceding row, as shown in the cut.

CROSS-AND-BALL STITCH.

For this a coarse bone hook No. 2 and three shades of double Berlin wool are required. (Fig. 131.) The pattern is worked lengthwise and must be

done loosely. Make a chain of the length required, using light shade of red.

First Row.—Work a treble into the third chain*; now cross back in front of this and work a short treble into the second chain, then miss 1 loop, cross back again and work a short treble into the same loop as the last treble but one was worked into. Miss 2 chain and work a single treble into the next stitch. Repeat from the star. Fasten the wool at the end of the row.

Second Row.—Join the white with an sc. (You must always work

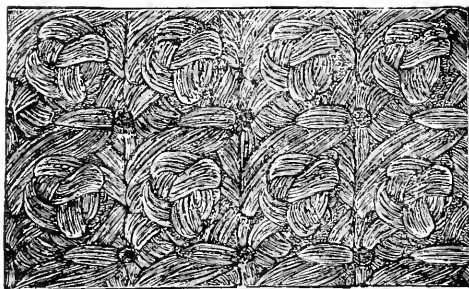


FIG. 131.

Repeat from the star.

Third Row.—Join the darkest shade of red with an sc, then 3 chain, * 1 treble (exactly in the middle of the next 2 balls, that is, over the second of the 3 dc stitches), a short treble into the place where you joined, crossing over as before explained. Repeat from the star. Always work the short treble into the same hole as the last treble but one. These rows are repeated alternately.

THREE-LOOP CROCHET.

This pattern is most suitable for a large hook and fleecy wool or ten or twelve thread. Make a chain of the required length, loop the wool twice around the hook backward (in the opposite direction to the way in which it is generally looped); pass the hook downward through the next stitch lying at the back of the row (see the arrow). Now bring the wool in front of the stitch just taken on the hook and draw the wool through the 3 loops on the hook. Every stitch is the same. Always begin at the same end. (Fig. 132.)

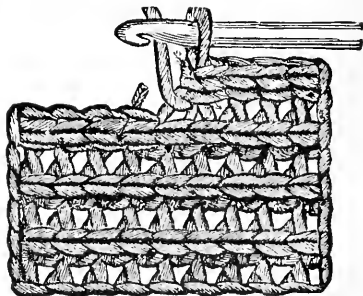


FIG. 132.

MOSAIC STITCH.

A bone hook No. 2 and single wool are used for this pattern. (Fig. 133.)
Make a foundation chain.

First Row.—Work a treble into the fourth stitch, then 7 more trebles into the same hole, * miss 2 loops of the foundation chain and work 1 double in the next; miss 2 loops, work 8 trebles into the next. Repeat from the star to the end of the row; fasten off.

Second Row.—Join to the first stitch of the preceding row by an sc, then put the wool round the hook and insert the hook from the back through the space left between the first and second trebles of the preceding row (not through the exact center but so as to have only two threads above), then put the hook back in the same way underneath the next treble (which looks like a large chain), draw the wool through, then draw it through the next two so as to make a treble stitch. You ought now to have two loops on your hook, as in tricot. Do this twice more (beginning with the last stitch used), and when you have four loops on your hook draw the wool through all these stitches, and make 1 chain to draw it securely together. Work 1 chain to complete the stitch. * Work 3 chain, 1 double into the hole of the preceding row between the fourth and fifth treble stitches. Work treble

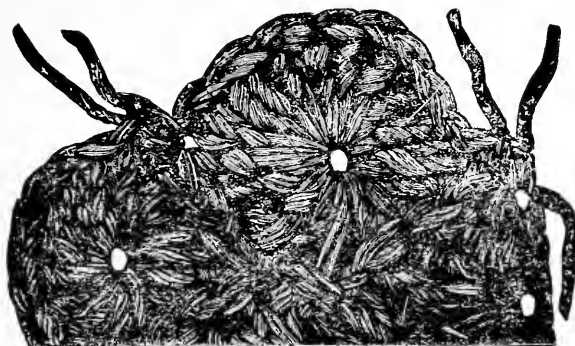


FIG 133.

stitches as described above, remembering to keep the last loop of all on the hook each time, miss the double stitch in the former row, and when you have 8 tricot trebles on your hook draw the wool through all the stitches, then make 1 chain to end it securely. Repeat from the star. There ought always to be eight loops on the hook when you get to the middle of a peak. At the end of the row there will be only a half square like the beginning.

Third Row.—Begin this row at the first chain of the foundation row, joining with a double stitch. Work 12 trebles into the small hole formed by the 1 chain at the peak, * 1 double into the same place as in the former row,

working completely over the underneath stitch so as to cover it. Work 8 doubles into the small hole at the next peak formed by the single chain stitch. Repeat from the star. You perceive that this row is all treble; there is no tricot. At the end of the row work 12 trebles and finish off by a single stitch into the last stitch of the foundation.

Fourth Row Join the wool at the eighth treble, which is the peak, by a single stitch, and then proceed as in the second row; end with 3 chain into the last stitch.

Fifth Row.—Like the third, only begin at the same stitch as in the preceding row. Repeat these rows alternately. The cut gives the ends of the wool left exactly as in working.

Sixth Row.—Begin at the same place and work 12 this time to make the first square complete.

Crochettèd Edgings.

In working the following edgings and laces, care should be taken to work all the stitches evenly and closely. Coarse, loose work is never pretty, and the handsomest pattern can be spoiled by poor work. Any of the edgings which begin with a long foundation chain can be worked directly upon the material, by piercing holes with a darning needle at suitable intervals near the edge of the hem, and crochetting the second row directly into these instead of the foundation chain. This looks well and saves the trouble of sewing on. In nearly every instance, one can easily see how to make an insertion to match, by omitting the scalloped part and working the two edges just alike. This is so easy to do that it has not been deemed necessary, as a rule, to give separate directions for insertions.

ONE-ROW EDGING.

Make a chain of 3 stitches, and work 3 tr into the first; this makes one point. Now work 3 ch, and then 3 tr into the top of the last tr made (always catching through two threads), and continue in this manner to any length desired.

By puncturing the edge to be trimmed with a darning needle at regular intervals of a quarter of an inch or less apart, this edge can be attached as fast as made without the work of sewing on. Work on the wrong side. In that case, fasten the thread in a hole, work 3 chain, then 3 tr in the same hole, then fasten in the next hole with a close slip-stitch; now 3 ch, 3 tr in the same hole, and fasten in the next with a slip-stitch, so continuing to the end.

HALF-SHELL EDGE.

Make a chain of 5 and fasten in a ring with a tr in the first stitch. Now work 1 sc and 10 tr in the ring; turn, 5 ch, and fasten with a close slip-stitch in the top of the fourth tr of the half-shell; then turn and work in the ring 1 sc and 10 tr, as before. So continue as far as desired. This can also

be worked directly on the edge of a hem, if desired.

TWO-ROW EDGING.

First Row.—Crochet a chain of any length desired; turn.

Second Row.—Work 1 tr in the third stitch from the end; 2 ch and catch into the top of the last tr with a close slip-stitch to form a picot; 2 tr in the same stitch of the foundation. * Now skip 3 stitches of the foundation, work 2 tr in the next, make a picot as before, 2 tr in the same stitch; repeat from the star to the end.

If it is desired to work the edge directly upon the material, omit the foundation chain, and punch a series of holes with a darning needle, at suitable intervals. Fasten the thread in a hole, 3 ch, 1 tr in the same hole, 3 ch, 1 tr in the same hole, work a picot as above,



FIG. 134.

and 2 tr in the same place; then * 2 tr in the next hole, picot, 2 tr in the same place; and continue from the star to the end.

Worked in silk, this makes a dainty trimming for baby's flannels. It is also pretty in linen or cotton.

NARROW-SCALLOP EDGING.

Make a chain of the desired length.

First Row.—Work 1 tr into every stitch of the foundation.

Second Row.—Fasten the thread in a stitch, then work 1 sc, 3 tr, 1 sc all in the next stitch, fastening in the next with a close slip-stitch; then 1 sc, 3 tr, 1 sc in the next, fastening in the next again with a slip-stitch. Continue in this manner to the end.

If it is desired to work this directly upon the material, work the row of tr through holes made with a darning needle in the edge of the hem, instead of first making a foundation chain. Work on the wrong side of the goods.

EYELET EDGING.

Make a chain of 4 stitches; turn.

First Row.—Work 1 sc in each of the last 3 stitches of the foundation; turn.

Second Row.—Work 2 ch, then 1 tr in each of the next 3 stitches, 5 ch and fasten with a slip-stitch in the last stitch of the row of sc; turn.

Third Row.—Work 10 sc in 5 ch, then 1 sc in each of the next 3 stitches; turn.

Repeat from the second row.

BUTTONHOLE EDGE.

Make a chain of 4 stitches; turn.

First Row.—Work a shell (3 tr, 2 ch, 3 tr) in the fourth stitch; turn.

Second Row.—Work 2 ch, shell in shell; turn.

Third Row.—Work 2 ch, shell in shell, 6 ch and fasten with a slip-stitch at the end of the previous shell; turn.

Fourth Row.—Work 12 sc in 6 ch, shell in shell; turn.

Repeat from the third row.

OPEN-POINT EDGING.

Make a chain of 9 stitches; turn.

First Row.—Skip 3 stitches of the foundation, and work 1 tr in each of the next five stitches, 3 ch, 1 tr in the last stitch; turn.

Second Row.—Work 4 ch, 3 tr in 3 ch, 2 ch, 1 tr in the middle one of the 5 tr, 2 ch, and fasten with 1 tr in the end of the previous row; turn.

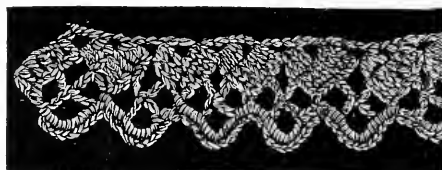


FIG. 135.

3 tr in 4 ch, 3 ch, 1 tr in the same place; turn.

Fourth Row.—Work 4 ch, 3 tr in 3 ch of previous row, 2 ch, 1 tr in the third of the 6 tr, 2 ch, 1 tr in the last of the 6 tr; turn.

Repeat from the third row to any length desired; then go over the bottom edge throughout, working it over with single crochet as closely as possible, putting about 7 sc in the middle loops of 6 ch and 2 sc in the others. This is a pretty pattern, and it makes a very durable edging, if it is worked closely throughout.

QUICK EDGING.

Make a chain of 8 stitches; turn.

First Row.—Work 1 tr in the third and each of the following 3 stitches, 4 ch and fasten with a slip-stitch at the end; turn.

Second Row.—Work 10 tr in the hole just formed, 3 ch and fasten with 1 tr in the last stitch of the previous row; turn.

Third Row.—Work 3 ch, then 4 tr in the hole just formed, 4 ch and fasten with a slip-stitch in the fourth tr of the scallop; turn.

Repeat from the second row.

POINTED-SCALLOP EDGE.

Make a chain of 4 stitches; turn.

First Row.—Work 3 tr in the fourth stitch of the foundation, 2 ch, 3 tr in the same place; turn.

Second Row.—Work 3 ch, then 3 tr, 2 ch, 3 tr in 2 ch; turn.

Third Row.—Work 3 ch, then shell (3 tr, 2 ch, 3 tr) in shell, 1 tr in 3 ch; turn.

Fourth Row.—Work 3 ch, shell in shell, 6 tr in loop of 3 ch, 3 ch, 6 tr in same loop, and fasten with a slip-stitch in the point of the next shell; turn.

Fifth Row.—Work 1 sc in each of the 6 tr, 3 ch and fasten with 1 sc in the first stitch of the middle loop, 3 ch and fasten with 1 sc in the second stitch, 3 ch and fasten with sc in the third stitch, then 1 sc in each of the 6 tr, 1 ch, shell in shell, 1 tr in 3 ch; turn.

Repeat from the second row.

ROSE EDGING.

Make a chain of 14 stitches.

First Row.—Turn and work 1 tr in the sixth stitch from the end, 6 ch, 1 tr in the fourth stitch of the foundation from the last one worked, 2 ch, 1

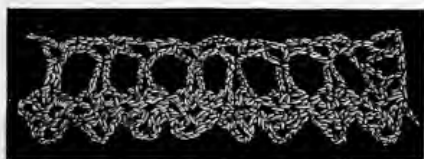


FIG. 136.

tr in the next stitch but one, 3 ch, 1 tr in the same stitch as before, 2 ch, 1 tr in the last stitch of the foundation; turn.

Second Row.—Work 6 ch, 1 tr in 3 ch; then 2 ch, 1 tr, 3 ch; 1 tr, 2 ch, 1 tr, all in the

same 3 ch; 3 ch, fasten to the middle of the 6 ch with an sc, 3 ch, 1 tr in last 6 ch; turn.

Third Row.—Work 6 ch, 1 tr in the last 3 ch, 6 ch (miss 3 ch and 2 ch), 1 tr in the next 3 ch; then 2 ch, 1 tr, 3 ch, 1 tr 2 ch, 1 tr, all in the same 3 ch; turn.

Repeat from the second row. Use fine thread and a fine hook, and make all the stitches short and close.

TRIPLE-LOOP EDGING.

Make a chain of four stitches; turn.

First Row.—Work 1 sc in the last 3 stitches of the foundation.

Second Row.—Work 3 ch, 1 tr in each of the next 3 stitches; turn.

Third Row.—Work 1 sc in each of the next 3 tr; turn.

Fourth Row.—Work 3 ch, 1 tr in each of the next 3 stitches, 5 ch and fasten it with a slip-stitch in the last stitch of the preceding row of sc; turn.

Fifth Row.—Work 10 sc in the loop of 5 ch, then 1 sc in each of the next 3 stitches; turn.

Sixth Row.—Work 3 ch, 1 tr in each of the next 3 stitches, 5 ch, and fasten with a slip-stitch in the same place as the last tr; turn.

Seventh Row.—Work 5 sc in the first half of the 5 ch, turn, 5 ch and fasten in the middle of the previous scallop, turn and work 10 sc in the 5 ch, then 5 more sc in the last half of the previous 5 ch to complete the scallop, 1 sc in each of the next 3 stitches; turn.

(This makes a very pretty edging repeated from the fourth row; but a more elaborate one is produced by adding the following rows.)

Eighth Row.—Work 3 ch, 1 tr in each of the next 3 stitches; then 1 ch, 1 tr, in every other stitch all around the scallop, then 1 ch and fasten with a slip-stitch to the first row of sc; turn.

Ninth Row.—Work 1 sc, 1 dc, 1 sc in every opening of 1 ch around the scallop, then 1 sc in each of the next 3 stitches; turn.

This completes one scallop. Repeat from the second row.

EVERLASTING LACE EDGE.

Make a chain as long as the trimming desired.

First Row.—Work 1 tr in a stitch, 1 ch, miss 1 on the foundation, 1 tr in the next, 1 ch, miss 1, 1 tr, etc. to the end.

Second Row.—Work 7 ch, pass over 5 stitches and fasten with 1 sc in the next, (5 ch, pass over 3 and fasten with 1 sc in the next) three times; repeat from the beginning of the row.

Third Row.—Work 8 tr in 7 ch, 2 ch and fasten with 1 sc in the middle of 5 ch, 5 ch and fasten as before in the middle of the next 5 ch, 5 ch and fasten as before in the next, 2 ch; repeat from the beginning of the row.

Fourth Row.—Work 1 tr, 1 ch, into each of the 8 tr of the preceding row, then 2 ch and fasten with 1 sc in the middle of 5 ch, 5 ch and fasten as before in the middle of the next 5 ch, 2 ch; repeat from the beginning of the row.

Fifth Row.—Work 1 tr, 2 ch in the top of each of the 8 tr of the preceding row, 3 ch and fasten with 1 sc in the middle of 5 ch, 3 ch; repeat from the beginning of the row.

Sixth Row.—Work 1 tr into the first of the 8 tr of the previous row, 3 ch, 1 dc in first stitch of this chain, 1 tr in the next tr, and repeat around the scallop; then 2 ch and fasten with 1 sc in the sc of the preceding row, 2 ch; repeat from the beginning of the row.

PICOT-SCALLOP EDGING.

Make a chain of 7 stitches; turn.

First Row.—Skip 3 stitches of the foundation, and work 3 tr in the next, 2 ch, 3 tr in the same place, 2 ch, 1 tr in the last; turn.

Second Row.—Make 4 ch, 1 tr in the first tr of the shell, 2 ch, work a shell in the middle of the former shell (always 3 tr, 2 ch, 3 tr), and fasten with an sc to the top of the former shell; turn.

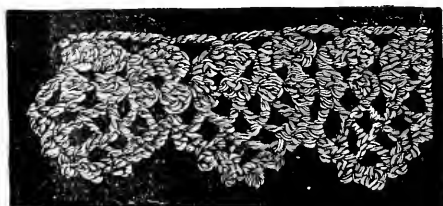


FIG. 137

Third Row.—Work 5 ch, shell in shell, 2 ch, 1 tr in last tr of former shell, 2 ch, 1 tr in next tr, 2 ch, 1 tr in middle of 4 ch; turn.

Fourth Row.—Work 4 ch, 1 tr in next tr, 2 ch, 1 tr in next tr, 2 ch, 1 tr in the first tr of the shell, 2 ch, shell in shell, fasten to the top of the last shell with an sc; turn.

Fifth Row.—Work 5 ch, shell in shell, 2 ch, 1 tr in last tr of former shell; turn.

Repeat from the second row as far as desired.

Work the tiny picot scallops of the lower edge as follows: Fasten the thread in the first hole of the edge, 2 ch, fasten with an sc at the beginning of 2 ch (forming a picot), 1 sc in the next hole, 1 picot (2 ch fastened with an sc at the base of the 2 ch), 1 sc in the next hole, 1 picot, 1 sc in the next hole at the point, 1 picot, 1 sc in the same hole, 1 picot, 1 sc in the next hole, 1 picot, 1 sc in the next, 1 picot, 1 sc in the next, 1 sc in the next, 1 picot, 1 sc in the next, and so on to the end.

HOOR-GLASS EDGE.

Make a chain of five stitches; turn.

First Row.—Work 1 sc in each of the last 4 stitches; turn.

Second Row.—Work 6 ch and fasten with 1 tr in the last stitch of the row of sc; turn.

Third Row.—Work 6 ch and fasten with 1 tr in the fifth stitch of the previous 6 ch; turn.



FIG. 138.

Fourth Row.—Work 4 ch and with a slip-stitch fasten this and the middle of the two rows of 6 ch together, 3 ch and fasten with 1 tr in the fifth stitch of the preceding row; turn.

Fifth Row.—Work 4 ch and fasten with 1 sc in the third stitch of 4 ch of the previous row; turn.

Repeat from the first row. This completes the foundation part. The scallops are worked as follows, after fastening the thread at the corner of the first "hour-glass."

First Row.—Work 6 ch and fasten with a slip-stitch at the other corner of the "hour-glass"; turn.

Second Row.—Work 2 sc, 2 ch—in 6 ch five times, 2 sc in the same, and fasten with a slip-stitch in the last stitch of the row of sc; turn.

Third Row.—Work 1 sc, 1 dc, 1 sc—in each loop of 2 ch around the scallop, and fasten with a slip-stitch in the last stitch of the row of sc; turn. This finishes one scallop.

HALF-WHEEL EDGING.

Make a chain of four stitches; turn.

First Row.—Work a shell (3 tr, 2 ch, 3 tr) in the last stitch of the foundation; turn.

Second Row.—Work 3 ch, shell in shell; turn.

Third Row.—Work 5 ch, shell in shell, 1 tr in 3 ch; turn.

Fourth Row.—Work 3 ch, shell in shell, 1 tr in last tr of last shell, (2 ch, 1 tr, in loop of 5 ch) five times, fasten with a slip-stitch in the point of the next shell; turn.

Fifth Row.—Work 1 dc, 1 tr, 1 dc—in each loop of 2 ch, around the scal-

lop, fastening with a slip-stitch over each tr, shell in shell, 1 tr in 3 ch; turn.

Repeat from the second row.

CRAZY EDGING.

Make a chain of the desired length; turn.

First Row.—Work 4 tr in the fourth stitch of the foundation, and fasten with 1 sc in the third stitch from that, 3 ch, 4 tr in the same stitch as the sc and fasten with 1 sc in the next third stitch, and so continue to the end; turn.

Second Row.—Work 6 ch and fasten with 1 sc under 3 ch, 6 ch, fasten with 1 sc under the next 3 ch, and so continue to the end; turn.

Third Row.—Work 6 ch and fasten with 1 sc under the first 6 ch of the preceding row, 6 ch, 1 sc under next 6 ch, and so continue to the end; turn.

Fourth Row.—Work 3 ch, 4 tr under 6 ch, 1 sc under the next 6 ch, 3 ch, 4 tr under the same 6 ch, 1 sc under the next 6 ch, and so continue to the end; turn.

Fifth Row.—Work 3 ch, 4 tr in the top of the first tr of the last row, 1 sc in 3 ch of former row, 3 ch, 4 tr in the same 3 ch, 1 sc in the next 3 ch, 4 tr in the same 3 ch, 1 sc in the next 3 ch, and so continue to the end.

WINDOW EDGING.

Make the openwork as follows: 9 ch, turn and fasten in the third stitch from the beginning with 1 tr, 2 ch, 1 tr in the first stitch of the foundation; turn, 4 ch, 1 tr in the middle tr of the previous row, 2 ch, 1 tr in the second stitch of the next loop; turn.



FIG. 139.

work back with 1 sc in every tr of the previous row; turn.

Begin the next openwork by 4 ch, and fasten with 1 tr in the third stitch of the close work, 2 ch, 1 tr in the third stitch from the last; turn, 4 ch, 1 tr in the top of the middle tr, 2 ch, 1 tr in the third stitch of 4 ch; turn.

Now repeat from the star to any length desired. This edging can also be worked directly on the material.

ZIG-ZAG EDGING.

Make a chain of the desired length; turn.

First Row.—Work 1 sc in the fourth stitch of the foundation, 7 ch and fasten with 1 sc to the next fourth stitch, 7 ch, fasten with 1 sc in the next fourth stitch, and so continue to the end; break the thread.

Second Row.—Work 1 sc in the middle of the first 7 ch, * 1 tr in the middle of the next 7 ch, 3 ch, 5 tr over the tr just made, 1 tr in the middle of the next 7 ch, 3 ch, 5 tr over the tr just made; repeat from the star to the end.

This is very pretty worked directly upon the edge of cambric ruffling, omitting the foundation chain. The ruffling comes by the bolt in different widths with a heavy thread in the top edge to draw it up.

ANY WIDTH EDGING.

Make a chain of the length required; turn.

First Row.—Work back with 1 tr in each stitch of the foundation; turn.

Second Row.—Work 1 sc in each of the nearest 3 stitches, 5 ch, pass over 3 stitches, 1 sc in each of the next 3 stitches, 5 ch, miss 3, and so continue to the end; turn.

Third Row.—Work 3 tr, 3 ch, 3 tr—in the first loop; 3 tr, 3 ch, 3 tr—in the second loop, and so on to the end. This forms a row of shells all the way across. Repeat this row (working the shells in the 3 ch of the former shells) as many times as desired.

Last Row.—Work 3 tr in the 3 ch of the first shell, 3 ch, 1 dc in the first stitch of the same 3 ch to form a picot, 3 tr in the same place as before, and so continue the row of picot shells to the end.

RICK-RACK EDGE.

Make a chain of 15 stitches; turn.

First Row.—Work 1 sc in the sixth stitch, 3 ch, 1 sc in the ninth stitch, 3 ch, 1 sc in the twelfth, 3 ch, 1 sc in the fifteenth, 4 ch; turn.

Second Row.—Work 1 sc in the first loop, 3 ch, 1 sc in the next, 3 ch, 1 sc in the next, 3 ch, 1 sc in the last, 4 ch; turn.

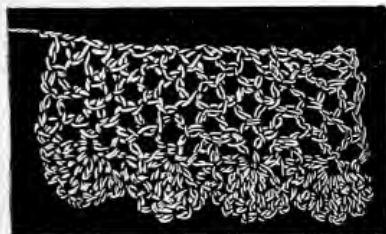


FIG. 140.

Third Row.—Work 1 sc in the first loop, 3 ch, 1 sc in the next, 3 ch, 1 sc in the next, 3 ch, 7 tr in the next, 3 ch; turn.

Fourth Row.—Work 1 sc between the first and second tr's, 3 ch, 1 sc between the second and third; so continue around the scallop, then

3 ch, 1 sc in the first loop, repeated to the end, 4 ch; turn.

Repeat from the second row, fastening each scallop with an sc to the preceding scallop.

CROSS EDGING.

Make a chain of 18 stitches; turn.

First Row.—Work 1 tr in the ninth stitch from the needle, 2 ch, 1 tr in the twelfth, 2 ch, 1 tr in the fifteenth, 2 ch, 1 tr in the last stitch; turn.

Second Row.—Work 4 ch, 1 tr over the nearest tr of the last row, 2 ch, 1

tr over the next tr, 2 ch, 1 tr over the next tr, 2 ch, 1 tr in the third stitch of the last loop; turn.

Third Row.—Work 4 ch, 4 tr in the second loop of 2 ch, 2 ch, 1 tr in the last tr, 2 ch, 1 tr in the third stitch of the last loop.

Fourth Row.—Work 4 ch, 4 tr in second loop of 2 ch, 2 ch, pass over 4 tr, 4 tr in last loop of 4 ch, 4 ch, fasten with a slip-stitch at the end of the last row but one; turn.

Fifth Row.—Work 10 tr in the loop of 4 ch, 2 ch, 4 tr in middle loop of 2 ch, 2 ch, 1 tr in the top of the last 4 of tr of the preceding row, 2 ch, 1 tr in the third stitch of the last loop; turn.

Sixth Row.—Work 4 ch, 1 tr in the nearest tr, 2 ch, 1 tr in the first of 4 tr, 2 ch, 1 tr in the last of 4 tr, 2 ch, 1 tr in the first tr of the scallop, then 2 ch, 1 tr—between all the tr's around the scallop, fasten with a slip-stitch to the end of the next row; turn.

Seventh Row.—Work 1 sc, 2 tr, 1 sc—in every 2 ch around the scallop, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the third stitch of 4 ch; turn.

Repeat from the second row.

SQUARE-AND-PICOT EDGING.

Make a chain of 18 stitches; turn.

First Row.—Work 1 tr in the fifth stitch from the needle, 7 ch, pass over 5 stitches, 1 tr in each of the next 4 stitches, pass over 2 stitches, 1 tr in the next; turn.

Second Row.—Work * 4 ch, 1 dc in the first stitch of the same 4 ch, * and repeat from star to star twice more (forming three picots), 1 tr in the top of the first of 4 tr of the preceding row, 4 tr under 7 ch, 7 ch, 2 tr separated by 2 ch in the loop at the end of the row; turn.

Third Row.—Work 5 ch, 1 tr under 2 ch, 7 ch, 4 tr under the further part of 7 ch of the last row, 1 tr in the tr at the end of the last row.

Repeat from the second row.

SURPRISE EDGING.

Make a chain of 18 stitches; turn.

First Row.—Work 3 tr in the third stitch from the needle, 3 ch, pass over 3 stitches of the foundation, 3 tr in the next stitch, 6 ch (pass over 6 stitches of the foundation), 1 tr in the next, 3 ch, 1 tr in the last stitch; turn.

Second Row.—Work 7 ch, 1 tr over the next tr, 6 ch, shell in shell (3 tr, 3 ch, 3 tr—in 3 ch); turn.

Third Row.—Work 6 ch, shell in shell, 3 ch, 1 sc over the middle of the 2 previous 6 ch's, 3 ch, 1 tr over the next tr, 3 ch, 1 tr in the fourth stitch of 7 ch; turn.

Fourth Row.—Work 7 ch, 1 tr over the next tr, 6 ch, shell in shell, 1 tr in last tr of the previous shell, then 4 ch, 1 tr—four times in the loop of 6 ch, fasten with a slip-stitch in the point of the previous shell; turn.

Fifth Row.—Work back around the scallop, putting 1 dc, 3 tr, 1 dc, in each of the loops of 4 ch fastened by a slip-stitch over each tr, shell in shell, 6 ch, 1 tr over tr, 3 ch, 1 tr in the fourth stitch of 7 ch; turn.

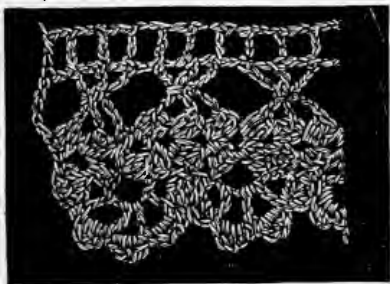


FIG. 141.

Work in this manner as far as desired, always catching together in the middle the three chains of 6 stitches. (Fig. 141.)

VANDYKE EDGING.

Make a chain of 14 stitches; turn.

First Row.—Work 1 sc in the fourth stitch from the needle, 4 ch, 1 sc in the third stitch from the needle, 3 ch, 1 sc in the second from that, 4 ch, 1 sc in the third

from that, 3 ch, 1 sc in the last stitch of the foundation; turn.

Second Row.—Work 3 ch, 4 tr in the little loop of 3 ch, 1 ch, 4 tr in the next little loop of 3 ch, 1 ch, 2 tr separated by 3 ch in the small loop at the end; turn.

Third Row.—Work 3 ch, 1 sc in the first tr, 3 ch, 2 sc separated by 3 ch in 1 ch, 4 ch, 2 sc separated by 3 ch in the next 1 ch; turn.

Repeat from the second row.

DOUBLE-CHAIN EDGING.

Make a chain of 16 stitches; turn.

First Row.—Passing over 7 stitches, work 2 sc separated by 6 ch in the next stitch, 2 ch, pass over 2 and work 2 sc separated by 6 ch in the next, 2 ch, pass over 2 and work 2 sc separated by 6 ch in the last stitch; turn.

Second Row.—Work 6 ch, 1 sc under the middle of the first loop of 6 ch, 2 ch, 1 sc under the next loop of 6 ch, 2 ch, 1 sc under the next loop of 6 ch, 5 ch, 1 sc in the end loop; turn.

Third Row.—Work 3 ch, 7 tr in 5 ch, 3 ch, 2 sc separated by 6 ch in the sc of the last row, 2 ch, 2 sc separated by 6 ch in the next sc, 2 ch, 2 sc separated by 6 ch in the next sc; turn.

Fourth Row.—Work 6 ch, 1 sc in the middle of the first loop of 6 ch, 2 ch, 1 sc in the next loop of 6 ch, 2 ch, 1 sc in the next loop of 6 ch, 5 ch, 1 sc in the first tr of the former scallop; turn.

Repeat the last two rows only.

CLOVER-LEAF EDGING.

Make a chain of 8 stitches; turn. (Fig. 142.)

First Row.—Work 3 tr in the third stitch from the needle, 2 ch, 3 tr in the next, 3 ch, 1 tr in the last stitch of the foundation; turn.

Second Row.—Work 6 ch, shell in shell (3 tr, 2 ch, 3 tr—in the 2 ch of the previous row); turn.

Third Row.—Work back with 2 sc on the shell, 3 ch, shell in shell, 3 ch, 1 tr in the fourth stitch of 6 ch; turn.

Fourth Row.—Work 6 ch, shell in shell; turn.

The Leaf.—Work 12 ch, turn, leaving 6 stitches for the stem, fasten in the seventh stitch with 1 sc, thus making a ring; turn and make three loops around this one as follows—4 ch, fasten under the ring with 1 sc, 4 ch, fasten under the ring with 1 sc, 5 ch, uniting this at the base of the stem with 1 sc; turn, put the thread under and work 1 sc and 6 tr in the last loop, now put

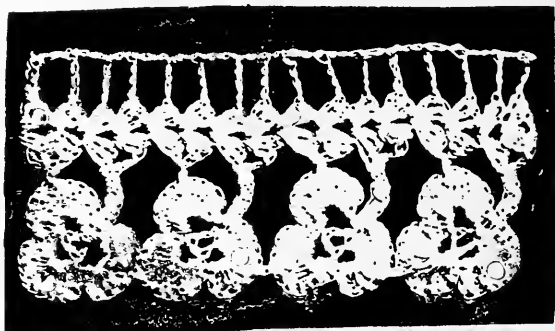


FIG. 142.

the needle through the lower stitch of the next shell but one, fasten with 1 sc, work 6 tr more in the same loop, 1 sc; second loop—1 sc, 12 tr, 1 sc; third loop the same. Now work 8 sc on the 6 ch of the stem and 3 sc on the shell.

Fifth Row.—Work 3 ch, shell in shell, 3 ch, 1 tr in the fourth stitch of 6 ch; turn.

Repeat the pattern from the second row, always fastening the second lobe of each leaf (in the middle) to the third lobe of the preceding leaf with a close sc, just as the leaf is fastened to the shell.

NEW WAVE EDGING.

Make a chain of the desired length; turn.

First Row.—Work 1 dc in each of 8 stitches, 2 ch, pass over 1 stitch, 1 dc in each of the next 8 stitches, 2 ch, and repeat to the end. Draw the last loop out very long; turn.

Second Row.—Work five quadruple trebles (put the thread over four times, and work off 2 stitches at a time) in 2 ch, keep the top loop of each one on the hook and draw the thread through all together, fastening with a close sc; then 6 ch, 5 q tr as before in the same 2 ch, draw the thread through all the top stitches and fasten with a close sc; then 5 q tr in the next 2 ch, fasten as before, 6 ch, 5 q tr in the same loop, and so continue to the end; turn.

Third Row.—Work 6 sc over the first half of 6 ch, 3 ch, 1 dc in the first stitch of the same 3 ch, 6 sc over the remaining half of 6 ch, 1 close sc where the two groups of 5 q tr come together, and so proceed with all the scallops to the end.

This is pretty in thread of any size. Worked in two colors of wool it makes a beautiful border for afghans, tidies, etc.

Crocheted Laces.

DIAMOND-SHELL LACE.

Make a chain of 37 stitches; turn. (Fig. 143.)

First Row.—Work 1 sc in the eighth stitch, 5 ch, pass over four stitches of the foundation, 1 sc in the next, pass over two stitches, 8 tr in the next, 1 sc in the third stitch from the shell, 5 ch, pass over four, 1 sc in the next stitch, 5 ch, pass over four, 1 sc in the next stitch, pass over two, 8 tr in the last stitch; turn.

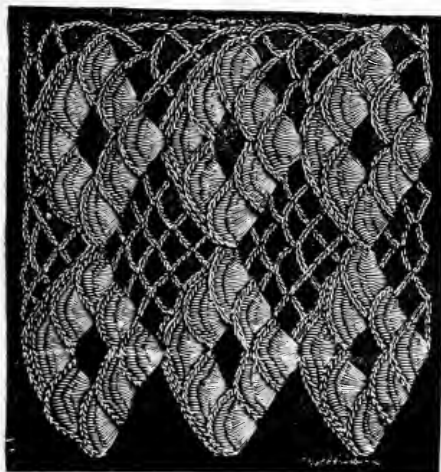


FIG. 143.

Second Row.—Work 3 ch, 8 tr in the first tr of the shell, fasten close with 1 sc in the middle of the shell, 8 tr in the last tr of the shell, fasten close in the middle of the next chain, 5 ch, fasten close in the next chain, 5 ch, fasten in the next, 8 tr in the first tr of the next shell, fasten in the middle of the shell, 8 tr in the last tr of the shell, fasten in the middle of the next chain, 5 ch, fasten in the middle of the next chain; turn.

Third Row.—Work 7 ch, fasten in the first chain with 1 sc, 8 tr in the first tr of the

shell, fasten close in the middle of the shell, 8 ch, fasten close in the middle of the next shell, 8 tr in the last tr of the shell, fasten close in the middle of the next chain; 5 ch, fasten in the next chain, 8 tr in the first tr of the shell, fasten close in the middle of the shell, 8 ch, fasten close in the middle of the next shell, 8 tr in the last tr of the shell, turn.

Fourth Row.—Work 4 ch, fasten close in the middle of the shell, 8 tr in the last tr of the shell, fasten in the middle of 8 ch, 8 tr in the first tr of the next shell, fasten in the middle of the shell, 5 ch, fasten in the next chain, 5 ch, fasten in the middle of the shell, 8 tr in the last tr of the shell, fasten in

the middle of 8 ch, 8 tr in the first tr of the shell, fasten in the middle of the shell, 5 ch, fasten in the next chain; turn.

Fifth Row.—Work 7 ch, fasten in the first chain, 5 ch, fasten in the middle of the shell, 8 tr in the middle stitch between the two shells, fasten in the middle of the next shell, 5 ch, fasten in the next chain, 5 ch, fasten in the next, 5 ch, fasten in the middle of the shell, 8 tr in the middle stitch between the two shells, fasten in the middle of the next shell; turn.

Sixth Row.—Work 4 ch, fasten in the middle of the shell, 5 ch, fasten in the next chain, 5 ch, fasten in the middle of the next chain, 5 ch, fasten in the middle of the next chain, 5 ch, fasten in the middle of the shell, 5 ch, fasten in the next chain, 5 ch, fasten in the next chain; turn.

Seventh Row.—Work 7 ch, fasten in the middle of the first chain, 5 ch, fasten in the next chain, 8 tr in the middle of the shell, fasten in the next chain, 5 ch, fasten in the next chain, 5 ch, fasten in the next chain, 8 tr in the middle stitch of the shell; turn.

Repeat from the second row.

SHELL-POINT LACE.

Make a chain of 30 stitches; turn. (Fig. 144.)

First Row.—Work a shell (3 tr, 2 ch, 3 tr) in the fifth stitch from the needle, pass over the next three stitches of the foundation, 1 tr in each of the next four stitches, 6 ch, pass over seven, 1 tr in each of the next four stitches, pass over three, work a shell in the next; turn.

Second Row.—Work 3 ch, work a shell in the 2 ch of the former shell, 1 tr in each of the next four, 3 ch, fasten with 1 sc in the middle of the last chain but one and around the last chain, 3 ch, 1 tr in each of the next four stitches, shell in shell, 1 tr in the top of the first shell; turn.

Third Row.—Work 3 ch, shell in shell, 1 tr in each of the next four stitches, 7 ch, 1 tr in each of the next four stitches, shell in shell, 3 ch, 3 tr in the last chain loop of the previous row.

Fourth Row.—Work 3 ch, 3 tr in the first hole, 2 ch, shell in shell, 1 tr in each of the next four stitches, 6 ch, 1 tr in each of the next four stitches, shell in shell, 1 tr in the top of the shell; turn.

Fifth Row.—Work 3 ch, shell in shell, 1 tr in each of the next four stitches, 3 ch, fasten with 1 sc in the middle of the last two chains as before, 3 ch, 1 tr in each of the next four stitches, shell in shell, 2 ch, 3 tr in the first hole, 2 ch, 3 tr in the last hole; turn.

Sixth Row.—Work 3 ch, 3 tr in the first hole, 2 ch, 3 tr in the next hole, 2 ch, shell in shell, 1 tr in each of the next four stitches, 7 ch, 1 tr in each of the next four stitches; shell in shell, 1 tr in the top of the last shell.

Seventh Row.—Work 3 ch, shell in shell, 1 tr in each of the next four stitches, 6 ch, 1 tr in each of the next four stitches, shell in shell, 2 ch, 3 tr in the first hole, 2 ch, 3 tr in the next hole, 2 ch, 3 tr in the last hole; turn.

Eighth Row.—Work 3 ch, 3 tr in the first hole, 2 ch, 3 tr in the second

hole, 2 ch, 3 tr in the third hole, 2 ch, shell in shell, 1 tr in each of the next four stitches, 3 ch, 1 sc in the middle of the last two chains, 3 ch, 1 tr in each of the next four stitches, shell in shell, 1 tr in the top of the shell; turn.

Ninth Row.—Work 3 ch, shell in shell, 1 tr in each of the next 4 stitches, 7 ch, 1 tr in each of the next 4 stitches, shell in shell, 2 ch, 3 tr in the first hole, 2 ch, 3 tr in the second hole, 2 ch, 3 tr in the third hole, 2 ch, 3 tr in the fourth hole; turn.

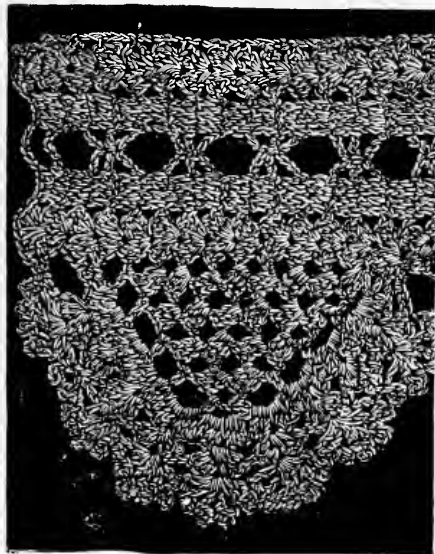


FIG. 144

the next hole, 3 ch, 1 tr in the next, 3 ch, 1 tr in the next, 3 ch, 1 tr in the next, 3 ch, 1 sc in the first stitch; turn.

Twelfth Row.—Work 3 ch, then 3 tr, 2 ch, 3 tr in the second hole, forming a shell, then work a shell in each hole around the scallop except the last next to the row of shells, 2 ch, 1 sc in the last hole, 2 ch, shell in shell, 1 tr in each of the next four stitches, 7 ch, 1 tr in each of the next four, shell in shell, 1 tr in the last stitch; turn.

Thirteenth Row.—Work 3 ch, shell in shell, 1 tr in each of the next four stitches, 6 ch, 1 tr in each of the next four, shell in shell, 3 ch, then a shell in each of the previous shells of the scallop, 3 ch, fasten at the end with 1 sc; turn.

Fourteenth Row.—Work 2 ch, 1 sc in the 3 ch, 2 ch, * 1 tr in the middle of the first shell, 5 ch and fasten with a slip-stitch in the first stitch of this chain, 1 tr in the same place, 5 ch and fasten with a slip-stitch in the first

Tenth Row.—Work 3 ch, 3 tr in the first hole, 2 ch, 3 tr in the second hole, 2 ch, 3 tr in the third hole, 2 ch, 3 tr in the fourth hole, 2 ch, shell in shell, 1 tr in each of the next four stitches, 6 ch, 1 tr in each of the next four stitches, shell in shell, 1 tr in the top of the last shell; turn.

Eleventh Row.—Work 3 ch, shell in shell, 1 tr in each of the next four stitches, 3 ch, 1 sc in the middle of the last two chains, 3 ch, 1 tr in each of the next four stitches, shell in shell, 3 ch, 1 tr in the first hole, 3 ch, 1 tr in the second, 3 ch, 1 tr in the third, 3 ch, 1 tr in the fourth, 3 ch, 1 tr in the fifth or point, 5 ch, 1 tr in the same hole, 3 ch, 1 tr in

stitch of this chain, repeating this until you have worked 6 tr in the middle of the shell with the picot loops of 5 ch between, then 1 sc in the middle of the next shell; now repeat from the star and fill in the third shell like the first one before; do the same with all the shells of the scallop around to the next to the last one; 1 sc in the middle of this shell (as in the second), then 6 tr in the last shell with picot loops of 5 ch between, 2 ch, 1 sc in the middle of 3 ch, 2 ch, shell in shell, 1 tr in each of the next four stitches, 3 ch, 1 sc in the middle of the two chains, 3 ch, 1 tr in each of the next four, shell in shell, 1 tr in the top of the former shell; turn.

This completes one scallop of the pattern.

ROUND-SHELL-SCALLOP LACE.

Make a chain of 15 stitches; turn.

First Row.—Work a shell (3 tr, 2 ch, 3 tr) in the fourth stitch from the needle, 4 ch, 1 tr in the fifth stitch from the shell, 4 ch, work a shell in next to the last stitch, 1 tr in the last; turn.

Second Row.—Work 3 ch, shell in shell, 1 ch, miss one, and work 1 tr in each of the next three stitches, 1 tr in the 1 tr of the former row, 1 tr in each of the next three stitches (making a group of 7 tr in all), 1 ch, shell in shell; turn.

Third Row.—Work 3 ch, shell in shell, 4 ch, 1 tr in the middle of the 7 tr of the preceding row, 4 ch, shell in shell, 1 tr in 3 ch; turn.

Fourth Row.—Same as the second row.

Fifth Row.—Same as the third row.

Sixth Row.—Work 3 ch, shell in shell, 1 ch, pass over one, 7 tr (having the middle one always over the 1 tr of the previous row), 1 ch, shell in shell, 5 ch, fasten with a slip-stitch in the 3 ch between the two preceding shells; turn.

Seventh Row.—Work 18 tr in 5 ch, shell in shell, 4 ch, 1 tr in the middle one of 7 tr, 4 ch, shell in shell, 1 tr in 3 ch; turn.

Eighth Row.—Work 3 ch, shell in shell, 1 ch, 7 tr as before, 1 ch, shell in shell, then work * 1 tr, 2 ch, 1 tr * in every other stitch around the scallop, repeating the part enclosed by the stars nine times in all, fasten with a slip-stitch in the 3 ch between the shells; turn.

Ninth Row.—Work * 2 tr, 2 ch, 2 tr * in every 2 ch around the scallop, shell in shell, 4 ch, 1 tr in the middle of 7 tr, 4 ch, shell in shell, 1 tr in 3 ch; turn.

Tenth Row.—Work 3 ch, shell in shell, 1 ch, 7 tr, 1 ch, shell in shell, then work * 3 tr, 2 ch, 3 tr * in every 2 ch around the scallop, fasten with a slip-stitch in the 3 ch between the shells; turn.

Eleventh Row.—Work back in the same manner, putting * 3 tr, 2 ch, 3 tr * in every 2 ch around the scallop, then shell in shell, 4 ch, 1 tr in the middle of 7 tr, 4 ch, shell in shell, 1 tr in 3 ch; turn.

Twelfth Row.—Work 3 ch, shell in shell, 1 ch, 7 tr, 1 ch, shell in shell,

* 3 tr, 2 ch, 3 tr * in the first two shells of the scallop, then * 4 tr, 2 ch, 4 tr * in the next five shells, and fasten with 1 tr in the middle of the next; turn.

Thirteenth Row.—Work * 4 tr, 2 ch, 4 tr * in five shells, and * 3 tr, 2 ch, 3 tr * in the last two shells of the scallop, then shell in shell, 4 ch, 1 tr in the middle of 7 tr, 4 ch, shell in shell, 1 tr in 3 ch; turn.

This completes the pattern. Now work seven rows back and forth, then make the 5 ch for the central point of the next scallop. As the eleventh row is worked in each, fasten the two top shells of the scallop to the corresponding shells of the preceding scallop.

POINTED CURTAIN LACE.

Make a chain of 22 stitches; turn.

First Row.—Work a shell (3 tr, 2 ch, 3 tr) in the fifth stitch from the needle, 4 ch, pass over four stitches of the foundation, 1 tr in the next, 2 ch, 1 tr in the next, 3 ch, pass over two stitches, 1 tr in the next, 2 ch, 1 tr in the next, 3 ch, pass over two, 1 tr in the next, 2 ch, 1 tr in the last; turn.

Second Row.—Work 3 ch, 6 tr in the last 2 ch of the previous row, 6 tr in the next 2 ch (passing over 3 ch), 6 tr in the next 2 ch (passing over 3 ch), 4 ch, shell in shell, 1 tr under the chain at the end of the last shell; turn.

Third Row.—Work 3 ch, shell in shell, 4 ch, 1 tr under the further end of 4 ch of the previous row, 2 ch, 1 tr in the top of the first of 6 tr, 3 ch, 1 tr between the second and third of 6 tr, 2 ch, 1 tr between the fourth and fifth of 6 tr, * 3 ch, 1 tr between the two groups of 6 tr of the previous row, 2 ch, 1 tr in the middle of 6 tr, * repeat from star to star once more; turn.

Fourth Row.—Work 3 ch, then groups of 6 tr in every 2 ch (without anything between them), passing over the 3 ch's, then 4 ch, shell in shell, 1 tr under the chain at the top of the former shell; turn.

Fifth Row.—Work 3 ch, shell in shell, 4 ch, 1 tr under the further end of 4 ch of the previous row, 2 ch, 1 tr in the first of 6 tr, 3 ch, 1 tr between the second and third, 2 ch, 1 tr between the fourth and fifth, then * 3 ch, 1 tr between the two groups of 6 tr, 2 ch, 1 tr in the middle of 6 tr, * repeat from star to star twice more; turn.

Sixth Row.—Work like the second row, only there will be five groups of 6 tr in the lower part of the lace, 4 ch, shell in shell, 1 tr under the 3 ch at the top of the last shell.

Seventh Row.—Work like the fifth, only there will be one more * 3 ch, 1 tr between the groups of 6 tr, 2 ch; 1 tr in the middle of 6 tr. *

Eighth Row.—Like the fourth row, only there will be six groups of 6 tr in the lower part of the lace, then 4 ch, shell in shell, 1 tr in the 3 ch at the top of the last shell; turn.

Ninth Row.—Like the fifth, only there will be two more * 3 ch, 1 tr between the two groups of 6 tr, 2 ch, 1 tr in the middle of 6 tr; turn.

Tenth Row.—Like the fourth, only there will be seven groups of 6 tr in

the lower part of the lace, then 4 ch, shell in shell, 1 tr under the 3 ch at the top of the last scallop.

Eleventh Row.—Work 3 ch, shell in shell, 4 ch, 1 tr under the further end of 4 ch of the previous row, 2 ch, 1 tr in the top of the first of 6 tr, 3 ch, 1 tr between the second and third of 6 tr, 2 ch, 1 tr between the fourth and fifth of the same 6 tr, 3 ch, 1 tr between the two groups of 6 tr, 2 ch, 1 tr in the middle of 6 tr (dropping off five groups of 6 tr); turn.

Twelfth Row.—Like the second; repeat from this point. It is easily seen how this lace can be made narrower. It can also be made of any width preferred, by widening as usual just below the 4 ch, and making a deeper point before dropping off from the length of the row.

SPIDER-WEB INSERTION.

Make a chain of 54 stitches; turn. (Fig. 145.)

First Row.—Work 1 tr in both the fourth and fifth stitches from the needle, 2 ch, pass over two stitches of the foundation, 1 tr in each of the next four stitches, 6 ch, pass over five, 1 sc in each of the next five, 6 ch, pass over five, 1 tr in each of the next four, 6 ch, pass over five, 1 sc in each of the next five, 6 ch, pass over five, 1 tr in each of the next four, 2 ch, pass over two, 1 tr in each of the last three; turn.

Second Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, 1 tr in the first of 4 tr, 2 ch, 4 tr under the nearest end of the 6 ch of the last row, 5 ch, 3 sc in the middle of the 5 sc of the last row, 5 ch, 4 tr under the last end of the next 6 ch, 2 ch, 4 tr under the nearest end of the next 6 ch, 5 ch, 3 sc in the middle of the 5 sc of the last row, 5 ch, 4 tr under the last end of the next 6 ch, 2 ch, 1 tr in the last of the 4 tr of the preceding row, 2 ch, 1 tr in each of the last three stitches; turn.

Third Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, 1 tr in 1 tr of the previous row, 2 ch, 1 tr in the first of 4 tr, 2 ch, 4 tr under the nearest end of the 5 ch, 5 ch, 1 long tr in the middle of the 3 sc of the previous row, 5 ch, 4 tr under the further end of the next 5 ch, 5 ch, 1 long tr under the 2 ch of the last row, 5 ch, 4 tr under the nearest end of the next 5 ch, 5 ch, 1 long tr in the middle of the 3 sc of the former row, 5 ch, 4 tr under the further end of the next 5 ch, 2 ch, 1 tr in the last of 4 tr, 2 ch, 1 tr in 1 tr of the former row, 2 ch, 1 tr in each of the last three stitches; turn.

Fourth Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, 1 tr in the next 1 tr of the preceding row, 2 ch, 1 tr in the next 1 tr, 2 ch, 1 tr in the first of 4 tr, 2 ch, 4 tr under 5 ch, 2 ch, 4 tr under the next 5 ch, 5 ch, 3 sc (one on each side and one in the top of the long tr of the preceding row), 5 ch, 4 tr under the next 5 ch, 2 ch, 4 tr under the next 5 ch, 2 ch, 1 tr in the last of 4 tr, 2 ch, 1 tr in 1 tr of the preceding row, 2 ch, 1 tr in 1 tr of the preceding row, 2 ch, 1 tr in each of the last three stitches; turn.

Fifth Row.—Work 3 ch, 1 tr in each of the next two stitches, * 2 ch, 1 tr

in 1 tr of the preceding row * three times, 2 ch, 1 tr in the first of 4 tr, 2 ch, 4 tr in 2 ch, 6 ch, 5 sc (one on each side and three in the middle of 3 sc), 6 ch, 4 tr in 2 ch, 2 ch, 1 tr in the last of 4 tr, * 2 ch, 1 tr in 1 tr of the preceding row * three times, 2 ch, 1 tr in each of the last three stitches; turn.

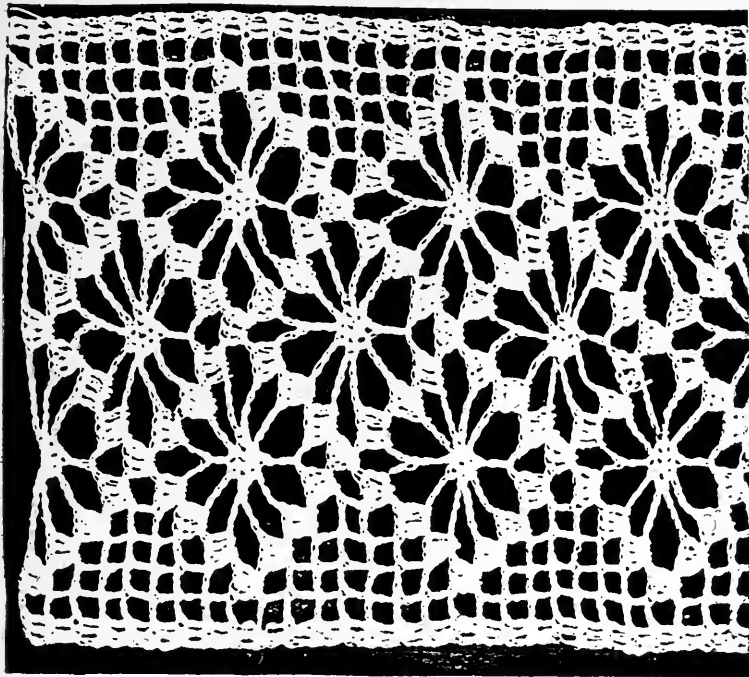


FIG. 145.

Sixth Row.—Work 3 ch, 1 tr in each of the next two stitches, * 2 ch, 1 tr in 1 tr of the preceding row * three times, 2 ch, 4 tr in the next 2 ch, 2 ch, 4 tr under the nearest end of 6 ch, 5 ch, 3 sc in the middle of 5 sc, 5 ch, 4 tr under the further end of the next 6 ch, 2 ch, 4 tr in the next 2 ch, * 2 ch, 1 tr in the next 1 tr of the preceding row * three times, 2 ch, 1 tr in each of the last 3 stitches; turn.

Seventh Row.—Work 3 ch, 1 tr in each of the next 2 stitches, * 2 ch, 1 tr in 1 tr of the preceding row * twice, 2 ch, 4 tr in the 2 ch next to the 4 tr, 5 ch, 1 long tr under 2 ch, 5 ch, 4 tr under the nearest end of the next 5 ch, 5 ch, 1 long tr in the middle of 3 sc, 5 ch, 4 tr under the further end of the next 5 ch, 5 ch, 1 long tr under next 2 ch of the preceding row, 5 ch, 4 tr in

the next 2 ch, * 2 ch, 1 tr in 1 tr of the preceding row * twice, 2 ch, 1 tr in each of the last three stitches; turn.

Eighth Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, 1 tr in 1 tr of the preceding row, 2 ch, 4 tr in 2 ch next to 4 tr, 5 ch, 3 sc (one on each side and one in the long tr of the preceding row), 5 ch, 4 tr under 5 ch, 2 ch, 4 tr under the next 5 ch, 5 ch, 3 sc (one on each side and one in the long tr of the preceding row), 5 ch, 4 tr in the next 2 ch, 2 ch, 1 tr in 1 tr of the preceding row, 2 ch, 1 tr in each of the last three stitches; turn.

Ninth Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, 4 tr in the 2 ch next to 4 tr, 6 ch, 5 sc (one on each side and three in the middle of 3 sc), 6 ch, 4 tr under 2 ch, 6 ch, 5 sc (one on each side and three in the middle of 3 sc), 6 ch, 4 tr in the next 2 ch, 2 ch, 1 tr in each of the last three stitches; turn.

Tenth Row.—Like the second; repeat from this point.

SPIDER-WEB LACE.

Make a chain of 49 stitches; turn.

First Row.—Work 1 tr in the fourth and fifth stitches from the needle, 2 ch, pass over two, 1 tr in each of the next four, 7 ch, pass over five stitches of the foundation, 1 sc in each of the next five, 7 ch, pass over five, 1 tr in each of the next four, 7 ch, pass over five, 1 sc in each of the next five, 7 ch, pass over five, 1 tr in each of the last four, 6 ch; turn.

Second Row.—Pass over four stitches, and work 4 tr in the last two stitches of 6 ch, 2 ch, 4 tr under the nearest end of 7 ch, 5 ch, 3 sc in the middle of 5 sc, 5 ch, 4 tr under the further end of the next 7 ch, 2 ch, 4 tr under the nearest end of the next 7 ch, 5 ch, 3 sc in the middle of 5 sc, 5 ch, 4 tr under the further end of the last 7 ch, 2 ch, 1 tr in the last stitch of the 4 tr, 2 ch, 1 tr in each of the last three stitches; turn.

Third Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, 1 tr in 1 tr of the previous row, 2 ch, 1 tr in the first of 4 tr, 2 ch, 4 tr under the nearest end of 5 ch, 3 ch, 1 long tr in the middle of 3 sc, 3 ch, 4 tr under the further end of 5 ch, 3 ch, 1 long tr under 2 ch of the last row, 3 ch, 4 tr under the nearest part of 5 ch, 3 ch, 1 long tr in the middle of 3 sc, 3 ch, 4 tr under the further part of 5 ch, 3 ch, 1 long tr under 2 ch of the last row, 3 ch, 4 tr in the last loop of the former row, 6 ch; turn.

Fourth Row.—Pass over four stitches and work 4 tr in the last two stitches of 6 ch, 5 ch, 3 sc (one on each side and one in the long tr of the previous row), 5 ch, 4 tr under 3 ch, 2 ch, 4 tr under 3 ch, 5 ch, 3 sc (one on each side and one in the long tr of the previous row), 5 ch, 4 tr under 3 ch, 2 ch, 4 tr under 3 ch, 2 ch, 1 tr in the last of 4 tr, * 2 ch, 1 tr in 1 tr * twice, 2 ch, 1 tr in each of the last three stitches; turn.

Fifth Row.—Work 3 ch, 1 tr in each of the next two stitches, * 2 ch, 1 tr in 1 tr of the preceding row * three times, 2 ch, 1 tr in the first of 4 tr, 2 ch, 4 tr in 2 ch, 7 ch, 5 sc (one on each side and three in the middle of 3 sc),

7 ch, 4 tr in 2 ch, 7 ch, 5 sc (one on each side and three in the middle of 3 sc), 7 ch, 4 tr in the last loop, 6 ch; turn.

Sixth Row.—Pass over four and work 4 tr in the last two stitches of 6 ch, 2 ch, 4 tr under the nearest end of 7 ch, 5 ch, 3 sc (in the middle of 5 sc), 5 ch, 4 tr under the further end of the next 7 ch, 2 ch, 4 tr under the nearest end of the next 7 ch, 5 ch, 3 sc (in the middle of 5 sc), 5 ch, 4 tr under the further end of 7 ch, 2 ch, 1 tr in the last of 4 tr, * 2 ch, 1 tr in 1 tr * four times, 2 ch, 1 tr in each of the last three stitches; turn.

Seventh Row.—Work 3 ch, 1 tr in each of the next two stitches, * 2 ch, 1 tr in 1 tr * five times, 2 ch, 1 tr in the first of 4 tr, 2 ch, 4 tr under the nearest end of 5 ch, 3 ch, 1 long tr in the middle of 3 sc, 3 ch, 4 tr under the further end of the next 5 ch, 3 ch, 1 long tr under 2 ch, 3 ch, 4 tr under the nearest end of the next 5 ch, 3 ch, 1 long tr in the middle of 3 sc, 3 ch, 4 tr under the further end of the next 5 ch, 3 ch, 1 long tr under 2 ch, 3 ch, 4 tr in the last loop, 6 ch; turn.

Eighth Row.—Pass over four stitches, work 4 tr in the next two stitches of 6 ch, 5 ch, 3 sc (one on each side and one in the long tr), 5 ch, 4 tr under 3 ch, 2 ch, 4 tr under 3 ch, 5 ch, 3 sc (one on each side and one in the long tr), 5 ch, 4 tr under 3 ch, 2 ch, 4 tr under 3 ch, 2 ch, 1 tr in the last of 4 tr, * 2 ch, 1 tr in 1 tr * six times, 2 ch, 1 tr in each of the last three stitches; turn.

Ninth Row.—Work 3 ch, 1 tr in each of the next two stitches, * 2 ch, 1 tr in 1 tr * seven times, 2 ch, 1 tr in the first of 4 tr, 2 ch, 4 tr in 2 ch, 7 ch, 5 sc (one on each side and three in the middle of 3 sc), 7 ch, 4 tr in 2 ch, 7 ch, 5 sc (one on each side and three in the middle of 3 sc), 7 ch, 4 tr in the last loop; turn.

Tenth Row.—Work 3 ch, 4 tr under the nearest end of 7 ch, 5 ch, 3 sc in the middle of 5 sc, 5 ch, 4 tr under the further end of the next 7 ch, 2 ch, 4 tr under the nearest end of the next 7 ch, 5 ch, 3 sc in the middle of 5 sc, 5 ch, 4 tr under the further end of the next 7 ch, 2 ch, 4 tr in the next 2 ch, * 2 ch, 1 tr in 1 tr * seven times, 2 ch, 1 tr in each of the last three stitches; turn.

Eleventh Row.—Work 3 ch, 1 tr in each of the next two stitches, * 2 ch, 1 tr in 1 tr * six times, 2 ch, 4 tr under the 2 ch next to the 4 tr, 3 ch, 1 long tr under 2 ch, 3 ch, 4 tr under the nearest end of 5 ch, 3 ch, 1 long tr in the middle of 3 sc, 3 ch, 4 tr under the further end of 5 ch, 3 ch, 1 long tr under 2 ch, 3 ch, 4 tr under the nearest end of 5 ch, 3 ch, 1 long tr in the middle of 3 sc, 3 ch, 4 tr under the further end of 5 ch; turn.

Twelfth Row.—Work 3 ch, 4 tr under 3 ch, 2 ch, 4 tr under the next 3 ch, 5 ch, 3 sc (one on each side and one in the long tr), 5 ch, 4 tr under the next 3 ch, 2 ch, 4 tr under the next 3 ch, 5 ch, 3 sc (one each side and one in the long tr), 5 tr, 4 tr in the next 2 ch, * 2 ch, 1 tr in 1 tr * five times, 2 ch, 1 tr in each of the last three stitches; turn.

Thirteenth Row.—Work 3 ch, 1 tr in each of the next two stitches, * 2 ch, 1 tr in 1 tr * four times, 2 ch, 4 tr under the 2 ch next to the 4 tr, 7 ch, 5 sc over 3 sc, 7 ch, 4 tr under 2 ch, 7 ch, 5 sc over 3 sc, 7 ch, 4 tr under 2 ch; turn.

Fourteenth Row.—Work 3 ch, 4 tr under the nearest end of 7 ch, 5 ch, 3 sc in the middle of 5 sc, 5 ch, 4 tr under the further end of the next 7 ch, 2 ch, 4 tr under the nearest end of the next 7 ch, 5 ch, 3 sc in the middle of 5 sc, 5 ch, 4 tr under the further end of the next 7 ch, 2 ch, 4 tr under the next 2 ch, * 2 ch, 1 tr in 1 tr * three times, 2 ch, 1 tr in each of the last three stitches; turn.

Fifteenth Row.—Work 3 ch, 1 tr in each of the next two stitches, * 2 ch, 1 tr in 1 tr * twice, 2 ch, 4 tr under the 2 ch next to the 4 tr, 3 ch, 1 long tr under 2 ch, 3 ch, 4 tr under the nearest end of 5 ch, 3 ch, 1 long tr in the middle of 3 sc, 3 ch, 4 tr under the further end of the next 5 ch, 3 ch, 1 long tr under 2 ch, 3 ch, 4 tr under the nearest end of the next 5 ch, 3 ch, 1 long tr in the middle of 3 sc, 3 ch, 4 tr under the further end of the next 5 ch; turn.

Sixteenth Row.—Work 3 ch, 4 tr in 3 ch, 2 ch, 4 tr in the next 3 ch, 5 ch, 3 sc over the long tr, 5 ch, 4 tr under 3 ch, 2 ch, 4 tr under the next 3 ch, 5 ch, 3 sc over the long tr, 5 ch, 4 tr under the next 2 ch, 2 ch, 1 tr in 1 tr, 2 ch, 1 tr in each of the last three stitches; turn.

Seventeenth Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, 4 tr under the 2 ch next to the 4 tr, 7 ch, 5 sc over 3 sc, 7 ch, 4 tr under 2 ch, 7 ch, 5 sc over 3 sc, 7 ch, 4 tr under 2 ch, 6 ch; turn.

Repeat from the second row. When the piece of lace is completed, crochet any pretty kind of scallop around the large vandykes at the bottom, first joining the points of the 4 tr's with loops of 3 ch. The finish given to the "shell-point lace" would be very pretty to finish this with.

If an edging with small points is desired, one can be made to exactly match the foregoing insertion, by beginning the "dropping off" process at the end of the first "spider's web" on the lower edge, instead of forming another one below it—as in this lace—in other words, by simply leaving off the lower edge of the insertion. In depth it may have just one of the "webs" or as many as desired.

This pattern is also utilized, in a general way, to form yokes for children's summer dresses and ladies' nightdresses.

OPEN-SQUARE LACE.

Make a chain of 35 stitches; turn. (Fig. 146.)

First Row.—Fasten the thread in the fifth stitch from the foundation with a single crochet stitch, 5 ch, fasten with 1 sc in the fifth stitch from the last, 5 ch, fasten with 1 sc in the next fifth stitch, and so on across; turn.

Second Row.—Work 3 ch, 12 tr in the first loop of 5 ch, fasten the last to

the middle of the next loop with 1 sc, 5 ch, 1 sc in the middle of the next loop, and so on across the row; turn.

Third Row.—* Work 5 ch, 1 sc in the middle of the first loop * five times, 5 ch, 1 sc in the second of the 12 tr, 5 ch, 1 sc in the fifth of the 12 tr, 5 ch, 1 sc in the seventh of the 12 tr; turn.

Fourth Row.—Work 3 ch, 12 tr in the first loop, fasten with 1 sc in the middle of the next loop, 5 ch, 1 sc in the middle of the next loop, 7 tr in the next; fasten with 1 sc in the middle of the next loop, 5 ch, 1 sc in the middle of the next, and so on to the end of the row; turn.

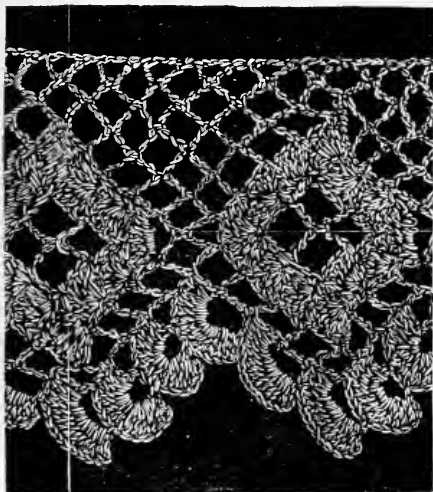


FIG 146.

Sixth Row.—Work 3 ch, 12 tr in the first loop, fasten with 1 sc in the middle of the next loop, 5 ch, 1 sc in the middle of the next, 7 tr in the first tr of the preceding row, fasten with 1 sc in the middle (or fourth) stitch of the same, 5 ch, 1 sc in the middle of the next shell, 7 tr in the last stitch of the same, fasten with 1 sc in the middle of the next loop, 5 ch, 1 sc in the next, and so on to the end of the row; turn.

Seventh Row.—Work 5 ch, 1 sc in the first loop, 5 ch, 1 sc in the middle of the next loop, 7 tr in the first stitch of the shell, fasten with 1 sc in the middle (or fourth) stitch of the same, 5 ch, 1 sc in the middle of the next loop, 5 ch, 1 sc in the middle of the next loop, 5 ch, 1 sc in the middle (or fourth) stitch of the next shell, 7 tr in the last stitch of the same, fasten with 1 sc in the middle of the next loop, 5 ch, 1 sc in the second stitch of the end shell, 5 ch, 1 sc in the seventh stitch of the same; turn.

Eighth Row.—Work 3 ch, 12 tr in the first loop, fasten with 1 sc in the middle of the next loop, 5 ch, 1 sc in the middle of the next shell, 7 tr in the seventh stitch of the same, fasten with 1 sc in the middle of the next

loop, 5 ch, 1 sc in the middle of the next loop, 7 tr in the first stitch of the next shell, fasten with 1 sc in the middle of the next shell, 5 ch, 1 sc in the middle of the next loop, and so on to the end of the row; turn.

Ninth Row.—Work 5 ch, 1 sc in the middle of the first loop, 5 ch, 1 sc in the next, 5 ch, 1 sc in the middle of the first shell, 7 tr in the seventh stitch of the same, fasten with 1 sc in the middle of the next loop, 7 tr in the first stitch of the next shell, fasten with 1 sc in the middle of the same, 5 ch, 1 sc in the middle of the next loop, 5 ch, 1 sc in the second stitch of the last shell; turn.

Tenth Row.—Work 3 ch, 12 tr in the first loop, fasten with 1 sc in the middle of the next loop, 5 ch, 1 sc in the middle of the next shell, 7 tr between the two shells, fasten with 1 sc in the middle of the last shell, 5 ch, 1 sc in the middle of the next loop, and so on to the end of the row; turn.

Eleventh Row.—* Work 5 ch, 1 sc in the first loop * three times, 5 ch, 1 sc in the second stitch of the first shell, 5 ch, 1 sc in the fifth stitch of the same, 5 ch, 1 sc in the next loop, 5 ch, 1 sc in the second stitch of the last shell; turn.

Twelfth Row.—Work 3 ch, 12 tr in the first loop, fasten with 1 sc in the next loop, 5 ch, 1 sc in the next, and so on to the end of the row; turn.

Thirteenth Row.—* Work 5 ch, 1 sc in the first loop * five times, 5 ch, 1 sc in the second stitch of the shell, 5 ch, 1 sc in the fifth stitch of the same, 5 ch, 1 sc in the seventh stitch of the same; turn.

Repeat from the fourth row.

PICOT-SHELL LACE.

Make a chain of 20 stitches; turn.

First Row.—Make a ring of the last five stitches by joining the last to the sixth from the needle with 1 sc, then work a shell (3 tr, 2 ch, 3 tr) in the third stitch above the joining, 2 ch, fasten with 1 sc around the foundation chain opposite, 2 ch, work another shell in the next third stitch of the foundation, 1 ch, fasten with 1 tr in the last stitch of the foundation; turn.

Second Row.—Work 2 ch, shell in shell, 4 ch, shell in shell, 10 tr in the circle of five (formed by the foundation chain at first); turn.

Third Row.—Work 1 tr on the first stitch of the scallop, 3 ch, fasten with 1 sc in the top of the same tr, 1 tr on the second stitch, 3 ch, fasten in the top of the same tr with 1 sc, and so continue until ten picots are formed which completes the scallop, then shell in shell, 2 ch, fasten with 1 sc in the middle of the opposite chain, 2 ch, shell in shell, 1 ch, fasten with 1 tr around the chain at the top of the previous row; turn.

Fourth Row.—Work 2 ch, shell in shell, 4 ch, shell in shell, 5 ch; turn.

Fifth Row.—Shell in shell, 2 ch, fasten with 1 sc in the middle of the former chain, 2 ch, shell in shell, 1 ch, fasten with 1 sc around the chain at the top.

Repeat from the second row. Join each succeeding scallop to the one before.

SINGLE-FAN LACE.

Make a chain of 24 stitches; turn.

First Row.—Work a shell (3 tr, 2 ch, 3 tr) in the fourth stitch, 4 ch, 1 tr in the tenth stitch from the first shell, 3 ch, 1 tr in the same stitch, 4 ch, work a shell in the last stitch of the chain; turn.

Second Row.—Work 3 ch, shell in shell, 3 ch, 8 tr in the middle loop of 3 ch, 3 ch, shell in shell, 5 ch; turn.

Third Row.—Shell in shell, 2 ch, 1 tr between each of the eight trebles

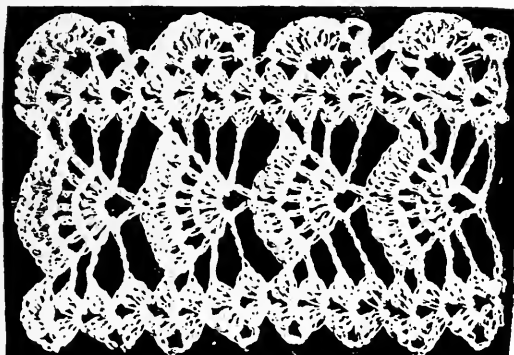


FIG. 147.

of the former row with 1 ch between, 2 ch, shell in shell; turn.

Fourth Row.—Work 3 ch, shell in shell, 3 tr between the trebles of the "fan," shell in shell, 8 tr with 1 ch between in the loop of 5 ch at the end of the second row, fasten with 1 sc at the end of the first row; turn.

Fifth Row.—Work * 1 tr, 3 ch, 1 sc * between all the trebles of the scallop, 2 ch, shell in shell, 4 ch, 1 tr in the middle of the "fan," 3 ch, 1 tr in the same place, 4 ch, shell in shell; turn.

Repeat from the second row.

SHELL-AND-FAN LACE.

Make a chain of 21 stitches; turn.

First Row.—Work 1 tr in the fourth stitch from the needle, 1 tr in the next, 2 ch, pass over two, work a small shell (2 tr, 2 ch, 2 tr) in the next, 3 ch, pass over four stitches, 4 tr all separated by 1 ch in the next, 3 ch, pass over four stitches, work a small shell in the next, 2 ch, 1 tr in the last stitch of the foundation; turn.

Second Row.—Work 5 ch, small shell in shell, 3 ch, fasten with a slip-stitch in the first of the 4 tr, 3 tr between the first and second of these trebles,

* 2 tr, 2 ch, 2 tr * between the next two, 3 tr between the last two, fasten with a slip-stitch in the top of the last one of these same four trebles, 3 ch, work a small shell in shell, 2 ch, 1 tr in each of the last three stitches; turn.

Third Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, work a small shell in shell (always the same kind in this place), 3 ch, 4 tr under the middle loop of the “fan” all separated by 1 ch, 3 ch, work a small shell in shell (always the same kind in this place), 2 ch, 1 tr in the third stitch of the 5 ch of the previous row; turn.

Fourth Row.—Work 5 ch, shell in shell, 3 ch, fasten with a slip-stitch in the first of the group of 4 tr, 3 tr between the first and second of the same group, then * 2 tr, 2 ch, 2 tr * between the second and third, 3 tr between the third and fourth, fasten with a slip-stitch in the top of the last of this same group of 4 tr, 3 ch, shell in shell, 2 ch, 1 tr in each of the last three stitches; turn.

Fifth Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, shell in shell, 3 ch, 4 tr in the middle of the last “fan” with 1 ch between, 3 ch, shell in shell, 2 ch, 1 tr in the third stitch of the 5 ch at the end of the preceding row, then 5 ch, and fasten with a slip-stitch in the top of the last treble of the third row; turn.

Sixth Row.—Work 11 tr in this 5 ch, 1 tr in the top of the 1 tr at the end of the last row, 2 ch, shell in shell, 3 ch, fasten with a slip-stitch in the first of the 4 tr, fill in the top of the “fan” with trebles separated by a 2 ch in the middle as before, 3 ch, shell in shell, 2 ch; 1 tr in each of the last three stitches; turn.

Seventh Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, shell in shell, 3 ch, 4 tr separated by 1 ch in the middle of the last “fan,” 3 ch, shell in shell, 2 ch, then 12 tr all separated by 1 ch in the trebles of the scallop, fasten with a slip-stitch at the end of the second row; turn.

Eighth Row.—Work 4 ch, 1 tr in the first hole of the scallop, 2 ch, 1 tr in the next hole, 2 ch, 1 tr in the next, and so on around the scallop, fastening with 1 tr in the stitch just above the scallop, 2 ch, shell in shell, 3 ch, fill in the “fan” as before, 3 ch, shell in shell, 2 ch, 1 tr in each of the last three stitches.

Ninth Row.—Work 3 ch, 1 tr in each of the next two stitches, 2 ch, shell in shell, 3 ch, 4 tr separated by 1 ch in the top of the preceding “fan,” 3 ch, shell in shell, 2 ch, then work a small shell (2 tr, 2 ch, 2 tr) in every other hole around the scallop, 3 ch, fasten with a slip-stitch in the end of the foundation row; turn.

Tenth Row.—Now in the middle of every shell around the scallop, work all between the stars: * 2 tr, 4 ch, 2 tr, 4 ch, 2 tr, 4 ch, 2 tr, * fastening with a slip-stitch between each two shells, and the last to the end of the ninth row, then 5 ch, shell in shell, 3 ch, fill in the “fan” with trebles as before, 3 ch, shell in shell, 2 ch, 1 tr in each of the last three stitches; turn.

This completes one large scallop. Repeat the pattern as far as desired, fastening the second and all succeeding scallops to the one before where they come together.

BUTTERFLY LACE.

Make a chain of 53 stitches; turn.

First Row.—Work a shell (3 tr, 2 ch, 3 tr) in the fourth stitch from the hook, make a spider-web stitch (draw the stitch that is on the hook out until it is a quarter of an inch long, then pull the thread through, put the hook

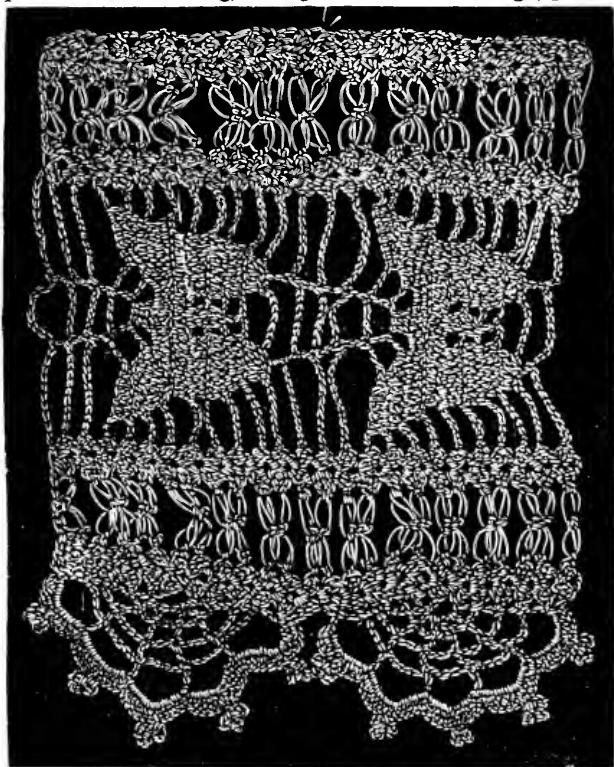


FIG. 148.

between the stitch that was pulled out and the single thread that was drawn through and pull the free thread through between the two, making two stitches on the hook; have these stitches short; then pull the thread through both at a time, forming a knot, now catch into the fifth stitch from the shell and fasten with 1 sc, make another spider-web stitch, work a shell in

the next fifth stitch, 11 ch, 1 tr in the next tenth stitch from the shell, 9 ch, 1 tr in the ninth stitch from that, 11 ch, work a shell in the next tenth stitch, make a spider-web stitch, fasten into the next fifth stitch with 1 sc, make another spider-web stitch, work a shell in the fifth (or last) stitch from that; turn.

Second Row.—Work 3 ch, shell in shell, make two spider-web stitches (one after the other), shell in shell, 12 ch, 1 tr in 1 tr of the last row, 7 ch, 1 tr in 1 tr of the last row, 12 ch, shell in shell, two spider-web stitches, shell in shell, 1 tr under 3 ch of the last row; turn.

Third Row.—Work 3 ch, shell in shell, one spider-web stitch, fasten with 1 sc in the knot between the spider-web stitches of the last row, make another spider-web stitch, shell in shell, 13 ch, 1 tr in 1 tr of the last row, 5 ch, 1 tr in 1 tr of the last row, 13 ch, shell in shell, one spider-web stitch, fasten with 1 sc between the two spider-web stitches of the last row, make another spider-web stitch (always fasten the spider-web stitches of every two succeeding rows together in this way), shell in shell; turn.

Fourth Row.—Work 3 ch, shell in shell, two spider-web stitches (one after the other always), shell in shell, 2 ch, pass over two stitches of the former chain, 1 tr in each of the next six stitches, 1 sc in the next stitch, 5 ch, 1 tr in 1 tr of the last row, 3 ch, 1 tr in the next 1 tr, 5 ch, 1 sc in the fifth stitch of the former chain, 1 tr in each of the next six stitches, 2 ch, shell in shell, two spider-web stitches, shell in shell, 1 tr under the 3 ch of the last row; turn.

Fifth Row.—Work 3 ch, shell in shell, two spider-web stitches, shell in shell, 3 ch, 8 tr commencing in the second treble of the last row, 1 sc in the next stitch, 3 ch, 3 tr in the 3 ch between the two trebles of the last row, 3 ch, 1 sc in the third stitch from the treble, 8 tr, 3 ch, shell in shell, two spider-web stitches, shell in shell; turn.

Sixth Row.—Work 3 ch, shell in shell, two spider-web stitches, shell in shell, 4 ch, 25 tr commencing in the second treble of the last row, 4 ch, shell in shell, 2 spider-web stitches, shell in shell; 1 tr in 3 ch; turn.

Seventh Row.—Work 3 ch, shell in shell, two spider-web stitches, shell in shell, 6 ch, 21 tr commencing in the third treble of the last row, 6 ch, shell in shell, two spider-web stitches, shell in shell, 5 ch, fasten with 1 sc in 3 ch between the fifth and sixth rows, then 2 ch, and fasten between the fourth and fifth rows; turn.

Eighth Row.—Work * 2 ch, 1 tr * under the 5 ch four times, 2 ch, shell in shell, two spider-web stitches, shell in shell, 6 ch, 8 tr commencing in the first treble of the last row, 1 ch, pass over one stitch, 1 tr in each of the next three stitches, 1 ch, pass over one stitch, 1 tr in each of the next 8 tr, 6 ch, shell in shell, two spider-web stitches, shell in shell, 1 tr under 3 ch; turn.

Ninth Row.—Work 3 ch, shell in shell, two spider-web stitches, shell in shell, 6 ch, 1 tr in each of the 8 tr of the last row, 1 ch, 1 tr in each of the

next 3 tr, 1 ch, 1 tr in each of the next 8 tr, 6 ch, shell in shell, two spider-web stitches, shell in shell, 1 tr in the first 1 tr of the scallop, 4 ch, 1 tr in the next 1 tr of the scallop, 4 ch, and so on around, ending with a 4 ch, and fastening to a shell, 2 ch, fasten with a slip-stitch between the second and third rows; turn.

Tenth Row.—Work 6 ch, 1 tr in the first 1 tr of the scallop, 6 ch, 1 tr in the next 1 tr, and so on around the scallop, ending with a 6 ch, then shell in shell, two spider-web stitches, shell in shell, 7 ch, 7 tr commencing in the second treble of the last row, 2 ch, 1 tr in the middle tr, 2 ch, 7 tr in the first 7 tr, 7 ch, shell in shell, two spider-web stitches, shell in shell, 1 tr in 3 ch; turn.

Eleventh Row.—Work 3 ch, shell in shell, two spider-web stitches, shell in shell, 8 ch, 5 tr commencing in the second treble, 7 ch, 5 tr commencing in the second treble, 8 ch, shell in shell, two spider-web stitches, shell in shell, 8 ch, 1 tr in the first 1 tr of the scallop, 8 ch, 1 tr in the next 1 tr and so on all around, ending with 8 ch and fastening in the last stitch of the foundation chain; turn.

Twelfth Row.—Work * 1 sc, 6 tr, 3 picots (5 ch, 1 sc in the first stitch of the same makes one), 6 tr, 1 sc * in each 8 ch of the scallop, then shell in shell, two spider-web stitches, shell in shell, 10 ch, 1 tr in the third treble, 11 ch, 1 tr in the third treble, 10 ch, shell in shell, two spider-web stitches, shell in shell, 1 tr in 3 ch; turn.

This completes the pattern once. Join the second scallop to the first by the middle picots of the first and last small scallops. This is very handsome made of No. 40 thread.

PINEAPPLE LACE.

Make a chain of six stitches; turn.

First Row.—Work 3 tr in the fifth stitch, 2 ch, 3 tr in same stitch, 1 tr in last stitch of chain; turn.

Second Row.—Work 3 ch, shell in shell, 1 tr in loop at the end of first row; turn.

Third Row.—Work 3 ch, shell in shell, 1 tr in loop at the end of second row; turn.

Repeat the second row until you have a strip of ten shells, under which a scallop is to be worked with the pineapple in the center. Then you are ready to begin the eleventh row.

Eleventh Row.—Work 1 ch, skip two shells, make a shell under the 3 ch between the eighth and ninth shells, 4 ch, pass over three shells in the strip and make a shell between the fifth and sixth shells in the strip, 4 ch, make a shell between the second and third shells in the strip, 5 ch, fasten with sc in the last loop of the strip; turn.

There are now three shells along the edge of the strip of ten shells. A

row of shells is to be worked in the first and third of these, while the middle one forms the foundation of the pineapple.

Twelfth Row.—Work 10 sc under the 5 ch, shell in shell, 4 ch, 10 tr under 2 ch in second shell, 4 ch, shell in shell, 5 ch, fasten with sc in 1 ch of the preceding row; turn.

Thirteenth Row.—Work back in slip-stitch along the 5 ch to the first shell, 1 ch, shell in shell, 4 ch, 1 sc between first and second tr, 2 ch, 1 sc between second and third tr, and so on through the 10 tr; then 4 ch, shell in shell, 5 ch, fasten with sc in 1 ch of the last row; turn.

Fourteenth Row.—Work 10 sc under 5 ch, 1 ch, shell in shell, 3 ch, 1 sc under first 2 ch, *2 ch, 1 sc under next 2 ch, and repeat from star until you have worked the sc eight times; then 3 ch, shell in shell, 5 ch, 1 sc under 1 ch of the last row; turn.

Fifteenth Row.—Work along the 5 ch in slip-stitch; then 1 ch, shell in shell, 3 ch, 1 sc under the first 2 ch, *2 ch, 1 sc under next 2 ch, and repeat from star until the sc has been worked seven times; then 3 ch, shell in shell, 5 ch, fasten in 1 ch of the last row; turn.

The sixteenth and eighteenth rows are like the fourteenth, except that the single crochet stitches are decreased by two; and the seventeenth and nineteenth rows are like the fifteenth, decreased by two single crochet stitches in each row.

Twentieth Row.—Work 10 sc under 5 ch, 1 ch, shell in shell, 3 ch, 1 sc under the first 2 ch, 2 ch, 1 sc under the next 2 ch, 3 ch, shell in shell, 5 ch, 1 sc under 1 ch; turn.

Twenty-first Row.—Work along the 5 ch in slip-stitch; 1 ch, shell in shell, throw the thread twice around the crochet hook, put the hook between the 2 sc at the end of the pineapple, thread over, draw through two loops, thread over, draw through two loops, shell in shell, 5 ch, fasten with sc in 1 ch of the last row; turn.

Twenty-second Row.—Work 10 sc under 5 ch, fold the pineapple together lengthwise so that the two end shells lie against each other, put the hook through the center of both shells, and join with 1 sc, then open out the work, make 5 ch, fasten with sc in 1 ch of the last row; turn.

Twenty-third Row.—Work along the 5 ch in slip-stitch, then turn and work 10 sc in the first large loop, fasten with a slip-stitch in 1 ch, and so continue until you have filled in the six loops; then 1 ch, shell in shell, join with sc at the end of the row; turn and continue as at first until there are ten shells, when the second scallop must be started by repeating the directions from the eleventh row.

While working, the first three loops on the edge of each scallop are to be joined to the last three loops of the previous scallop by working 5 sc, then taking the hook out and putting it through the middle sc of the previous scallop, drawing the loop through and finishing with 10 sc as usual.

PINEAPPLE INSERTION.

Make a chain of 32 stitches; turn.

First Row.—Work a tr in each stitch of the chain beginning with the fourth; turn.

Second Row.—Work 4 ch, tr in the next two stitches, 2 ch, pass over two stitches, tr in each of the next eight stitches, 2 ch, tr in each of the next eight stitches, 2 ch, tr in the last three stitches; turn.

Third Row.—Work 3 ch, tr in the first stitch of the second row, (3 tr, 2 ch, 3 tr) in 2 ch of the preceding row forming a shell; then work 6 ch and make a shell in the next loop, and 2 tr in the second stitch from the shell; turn.

Fourth Row.—Work 3 ch, 1 tr, 1 ch, shell in shell, 4 ch, then (1 tr, 2 ch) eight times in the middle shell, 4 ch, shell in shell, 1 ch, 1 tr in each of the last two stitches; turn.

Fifth Row.—Work 3 ch, 1 tr, 1 ch, shell in shell, 4 ch, sc in first loop of 8 tr, 3 ch, sc in next loop, and so on through all the loops; 4 ch, shell in shell, 1 ch, 1 tr in each of the last two stitches; turn.

Sixth Row.—Work 3 ch, 2 tr in the 1 ch of the preceding row, 1 ch, shell in shell, 3 ch, work pineapple as in the preceding row; 3 ch, shell in shell, 1 ch, 3 tr in the first 1 ch of last row; turn.

Seventh Row.—Work 3 ch, 3 tr, 1 ch, shell in shell, 3 ch, work pineapple as in the preceding row, 3 ch, shell in shell, 1 ch, 4 tr; turn.

Eighth Row.—Work 3 ch, 3 tr, 1 ch, shell in shell, 3 ch, work across as before, 3 ch, shell in shell, 1 ch, 4 tr; turn.

Ninth Row.—Work 3 ch, 5 tr, the fourth and fifth being in 1 ch of the last row, 1 ch, shell in shell, 3 ch, work across as before, 3 ch, shell in shell, 1 ch, 6 tr, the first and second being in 1 ch of the last row; turn.

Tenth Row.—Work 3 ch, 7 tr, 1 ch, shell in shell, 3 ch, work across as before, 3 ch, shell in shell, 1 ch, 8 tr; turn.

Eleventh Row.—Work 3 ch, 9 tr, 1 ch, shell in shell, 3 ch, fasten in 2 ch of last row, 3 ch, shell in shell, 1 ch, 10 tr; turn.

Twelfth Row.—Work 3 ch, 11 tr, 1 ch, shell in shell, 3 ch, fasten in sc of the last row, 3 ch, make only half of the next shell, then fasten it to the last shell made, and make the other half, 1 ch, 12 tr; turn.

Thirteenth Row.—Work 3 ch, 11 tr, 2 tr in the first two stitches of the first shell, 2 tr in the last two stitches of the next shell, then 12 tr; turn.

Repeat from the second row.

OPEN-DIAMOND LACE.

Make a chain of 23 stitches; turn.

First Row.—Work 1 tr in the eighth stitch from the end, *2 ch, pass over two stitches, 1 tr in the next; repeat from the star three times more, then 1 tr in each of the next three stitches, 9 ch; turn.

Second Row.—Work 1 tr in each of the first four stitches of 9 ch, 2 ch,

pass over two stitches, 1 tr in each of the next four stitches, * 2 ch, pass over two stitches, 1 tr in the next; repeat from the star three times more, 5 ch; turn.

Third Row.—Work 1 tr in the top of the last tr of the last row, 2 ch, 1 tr in next tr, 2 ch, pass over two stitches, 1 tr in each of the next four stitches, 5 ch, 1 double treble in the center of the next chain, 5 ch, pass over four stitches, 1 tr in each of next four stitches, 11 ch; turn.

Fourth Row.—Work 1 tr in each of the first four stitches of 11 ch, 5 ch, pass over four of the 5 ch of the preceding row, 1 dc in each of the next three stitches, 5 ch, pass over four chain and three trebles, 1 tr in each of the next four stitches, 2 ch, pass over two, 1 tr in the next, 2 ch, pass over two, 1 tr in the next, 5 ch; turn.

Fifth Row.—Pass over two stitches, 1 tr in each of the next four stitches, 8 ch, pass over eight, 1 dc in each of the next five stitches, 8 ch, pass over eight, 1 tr in each of the next four stitches, 5 ch; turn.

Sixth Row.—Work 4 tr in 8 ch, 7 ch, 3 dc in the center of 5 dc of the previous row, 7 ch, pass over 4 ch, 1 tr in each of the next four stitches, 2 ch, pass over two stitches, 1 tr in the next stitch, 2 ch, 1 tr in the end stitch, 5 ch; turn.

Seventh Row.—Work 1 tr in the first tr, 2 ch, 1 tr in the next tr, 2 ch, pass over two stitches, 1 tr in each of the next four stitches, 4 ch, 1 double treble in the center of 3 dc, 4 ch, pass over five stitches, 1 tr in each of the next four stitches, 4 ch; turn.

Eighth Row.—Pass over three stitches, 1 tr in each of the next four stitches, 2 ch, pass over three stitches, 1 tr in each of the next four, * 2 ch, pass over two stitches, 1 tr in the next; repeat from the star three times more, 5 ch; turn.

Ninth Row.—Pass over two stitches, 1 tr in the next, * 2 ch, pass over two, 1 tr in the next; repeat from the star four times more, 1 tr in each of the next three stitches, 9 ch.

Repeat from the second row.

For the edge:

First Row.—Work 1 double treble in the depth between two scallops, 3 ch, 1 dc in the next loop of the chain at the end of the second row, 3 ch, 1 tr in the fourth row, 4 ch, 1 dc in the fifth row, 5 ch, 1 dc in the sixth row, 5 ch, 1 dc in the seventh row, 4 ch, 1 tr in the eighth row, 3 ch, 1 dc in the ninth row, 3 ch. Repeat from the beginning of the row; turn.

Second Row.—Work 1 dc under the first 3 ch, 3 ch, 1 dc under the next, 3 ch, 1 dc under the next, * 5 ch, 1 dc under the next; repeat from the star twice more, 3 ch, 1 dc under the next chain, 1 dc under the next, 2 ch. Repeat from the beginning of the row; turn.

Third Row.—Work 1 dc under the first 3 ch, 1 ch, 1 tr under the next 3 ch, * 3 ch, 1 dc in the first, 1 tr under the same 3 ch; repeat from the star

twice more, 1 ch, 1 dc under the next 5 ch, 2 ch, 1 tr under the next 5 ch, * 4 ch, 1 dc in the first, 1 tr under the same chain; repeat from the last star twice more, 2 ch, 1 dc under the next 5 ch, 1 ch, 1 tr under 3 ch, * 3 ch, 1 dc in the first, 1 tr under 3 ch; repeat from the last star twice more, 1 ch, 1 dc under the next 3 ch; then repeat from the beginning of the row.

PINEAPPLE INSERTION, NO. 2.

Make a chain of 35 stitches; turn.

First Row.—Work a shell (3 tr, 2 ch, 3 tr) in the fourth chain stitch, 1 ch, pass over one stitch, 1 tr in each of the next three stitches, 2 ch, pass over two, 1 tr in each of the next eight, 2 ch, pass over two, 1 tr in each of the next three, 1 ch, pass over one, shell in the last stitch of the chain, 3 ch; turn.

Second Row.—Shell in shell, 1 ch, 1 tr in each of 3 tr's, shell under the first 2 ch, 3 ch, * 1 sc between the first and second tr, 3 ch; repeat from the star nine times, 3 ch, shell under the next 2 ch, 1 ch, 1 tr in each of 3 tr's, 1 ch, shell in shell, 3 ch; turn.

Third Row.—Shell in shell, 1 ch, 1 tr in each of 3 tr's, 1 ch, shell in shell, 3 ch, * 1 sc between the first and second sc (under 3 ch), 3 ch; repeat from the star eight times, 3 ch, shell in shell, 1 ch, 1 tr in each of 3 tr's, 1 ch, shell in shell, 3 ch; turn.

Fourth Row.—Shell in shell, 1 ch, 1 tr in each of 3 tr's, 1 ch, shell in shell, 3 ch, * 1 sc under first 3 ch, 3 ch; repeat from the star seven times, 3 ch, shell in shell, 1 ch, 1 tr in each of 3 tr's, 1 ch, shell in shell, 3 ch; turn.

Fifth Row.—Shell in shell, 1 ch, 1 tr in each of 3 tr's, 1 tr under 1 ch, 1 ch, shell in shell, 3 ch, * 1 sc under first 3 ch, 3 ch; repeat from the star six times, 3 ch, shell in shell, 1 ch, 1 tr under 1 ch, 1 tr in each of 3 tr's, 1 ch, shell in shell, 3 ch; turn.

Sixth Row.—Shell in shell, 1 ch, 1 tr in each of 4 tr's, 1 tr under 1 ch, 1 ch, shell in shell, 3 ch, * 1 sc under the first 3 ch, 3 ch; repeat from the star five times, 3 ch, shell in shell, 1 ch, 1 tr under 1 ch, 1 tr in each of 4 tr's, 1 ch, shell in shell, 3 ch; turn.

Seventh Row.—Shell in shell, 1 ch, 1 tr in each of 5 tr's, 1 tr under 1 ch, 1 ch, shell in shell, 3 ch, * 1 sc under first 3 ch, 3 ch; repeat from the star four times, 3 ch, shell in shell, 1 ch, 1 tr under 1 ch, 1 tr in each of 5 tr's, 1 ch, shell in shell, 3 ch; turn.

Eighth Row.—Shell in shell, 1 ch, 1 tr in each of 6 tr's, 1 tr under 1 ch, 1 ch, shell in shell, 3 ch, * 1 sc under first 3 ch, 3 ch; repeat from the star three times, 3 ch, shell in shell, 1 ch, 1 tr under 1 ch, 1 tr in each of 6 tr's, 1 ch, shell in shell, 3 ch; turn.

Ninth Row.—Shell in shell, 1 ch, 1 tr in each of 7 tr's, 1 tr under 1 ch, 1 ch, shell in shell, 3 ch, * 1 sc under first 3 ch, 3 ch; repeat from the star twice, 3 ch, shell in shell, 1 ch, 1 tr under 1 ch, 1 tr in each of 7 tr's, 1 ch, shell in shell, 3 ch; turn.

Tenth Row.—Shell in shell, 1 ch, 1 tr in each of 8 tr's, 1 tr under 1 ch, 1 ch, shell in shell, 3 ch, 1 sc under first 3 ch, 3 ch, shell in shell, 1 ch, 1 tr under 1 ch, 1 tr in each of 8 tr's, 1 ch, shell in shell, 3 ch; turn.

Eleventh Row.—Shell in shell, 1 ch, 1 tr in each of 9 tr's, 3 tr under 1 ch, 1 tr in the first 2 tr's of the shell, catch the hook in the second stitch of each shell, thus bringing them together, 1 tr in the last two stitches of the shell, 3 tr under 1 ch, 1 tr in each of the next 9 tr's, 1 ch, shell in shell, 3 ch; turn.

Twelfth Row.—Now to begin the next pineapple, shell in shell, 1 ch, 1 tr in each of the first 3 tr's, 2 ch, pass over two, 1 tr in each of the next eight, 2 ch, pass over three, 1 tr in each of the next eight, 2 ch, pass over two, 1 tr in each of the next three, 1 ch, pass over one, shell in shell, 3 ch; turn.

Begin at the second row.

WIDE LACE.

The number of thread used depends on what one intends to use the lace for. Crochet yarn of medium size was used for the sample shown in the cut. The pattern is very easy to follow.

Make a chain of 58 stitches; turn. (Fig. 149.)

First Row.—In the fourth stitch make 3 tr, 1 ch, 3 tr; 6 ch, skip six in the foundation, 1 tr, 1 ch, 1 tr in the same stitch, 6 ch, skip six, 3 tr, 1 ch, 3 tr in the same stitch, 12 ch, skip twelve, 3 tr, 1 ch, 3 tr in the same stitch, 12 ch, skip twelve, 3 tr, 1 ch, 3 tr in the same stitch, 6 ch, skip six, 1 tr, 1 ch, 1 tr in the same stitch, 6 ch, skip six, 1 tr, 1 ch, 1 tr in the last stitch; turn.

Second Row.—Work 3 ch, 6 tr in 1 ch between the last two trebles of the first row; the remainder is like the first row, "6 ch, skip six," etc.

Third Row.—Like the first row, except at the lower end,—1 tr, 1 ch, 1 tr in the first of 6 tr of the last row; 3 ch; 1 tr, 1 ch, 1 tr in the last of 6 tr of the second row.

Fourth Row.—Work 3 ch, 6 tr between the last 2 tr of last row, 6 tr in 1 ch between the next 2 tr; the rest like the third row.

Fifth Row.—Work 3 ch; 3 tr, 1 ch, 3 tr in the chain between 6 tr of the last row; 6 ch; 1 tr, 1 ch, 1 tr between 2 tr of the last row; 6 ch; 3 tr, 1 ch, 3 tr between 6 tr of the last row*; 9 ch; pass the hook through all four of 12 ch at the middle, and join with a single crochet; in chain of nine, make 8 tr, 2 ch; turn, and make 1 tr in each of the 8 tr, 2 ch; turn, and make 1 tr in each of the 8 tr, 2 ch; turn and make 1 tr in each of the 8 tr; 3 tr, 1 ch, 3 tr in 6 tr of the last row; repeat from the star; 6 ch; 1 tr, 1 ch, 1 tr between 2 tr of the last row, 6 ch; 1 tr, 1 ch, 1 tr in the first treble of 6 tr of the last row, 3 ch; 1 tr, 1 ch, 1 tr at the end of the first 6 tr, 3 ch; 1 tr, 1 ch, 1 tr in the last treble of the last 6 tr; turn.

Sixth Row.—Work 3 ch, 6 tr between the first 2 tr, 6 tr between the

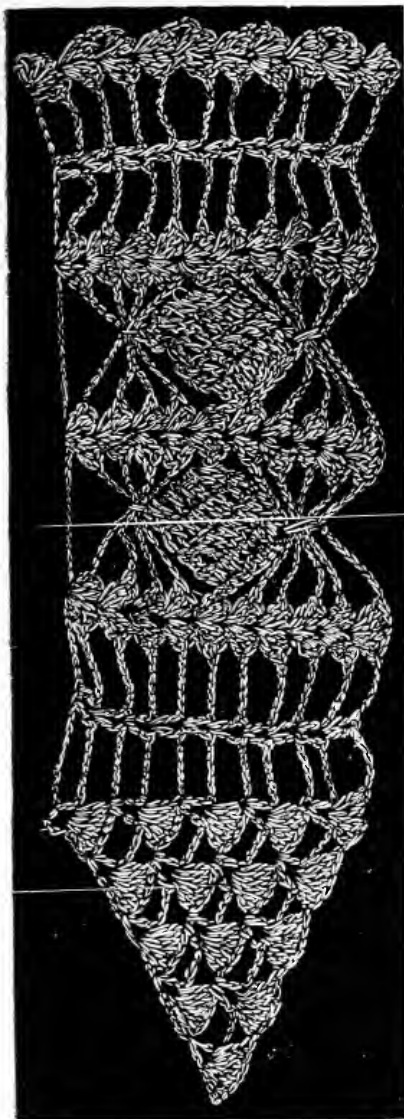


FIG. 149.

next 2 tr, 6 tr between the next 2 tr; remainder like the fourth row.

Seventh Row.—Like the fourth row, except at the lower end,—put 1 tr, 1 ch, 1 tr in the first treble of 6 tr; 1 tr, 1 ch, 1 tr between the next 12 tr, 3 ch; 1 tr, 1 ch, 1 tr between the next 12 tr, 3 ch; 1 tr, 1 ch, 1 tr in the last treble of the last 6 tr.

Eighth Row.—Work 6 tr in each of 2 tr in the scallop, and the rest like the seventh row.

Ninth Row.—Like the seventh row, until you come to the point; 1 tr, 1 ch, 1 tr in the first treble of 6 tr; 1 tr, 1 ch, 1 tr between each 6 tr; 1 tr, 1 ch, 1 tr in the last treble; turn.

Tenth Row.—Work 6 tr between each of 2 tr of last row. This finishes one scallop; remainder of the row like the fifth row, except when joining the four long chains, pass the hook also through the point of the square block.

Repeat from the first row.

DOUBLE-FAN LACE.

Make a chain of 42 stitches; turn.

First Row.—Make a shell (3 tr, 2 ch, 3 tr) in the fourth stitch, 4 ch, 1 tr in the seventh stitch from the needle, 3 ch, 1 tr in the same stitch, 4 ch, make a shell in the next seventh stitch from the needle, and fasten it down in the third stitch from the needle with a single crochet stitch; 3 ch, shell in the fourth stitch from the needle, 4 ch, 1 tr in the seventh

stitch from the needle, 3 ch, 1 tr in the same place; 4 ch, shell in the seventh stitch from the needle, 1 tr in the last stitch of the chain, 3 ch; turn.

Second Row.—Shell in shell, 3 ch, 8 tr in 3 ch between the 2 tr's, 3 ch, shell in shell, fasten with sc in the end of the shell beneath; 3 ch, shell in shell, 3 ch, 8 tr in 3 ch as before, 3 ch, shell in shell, 7 ch; turn.

Third Row.—Shell in shell, 2 ch, 1 tr in each of 8 tr with 1 ch between them, 2 ch, shell in shell, fasten as before; 3 ch, shell in shell, 2 ch, 8 tr with 1 ch between in each of 8 tr, 2 ch, shell in shell, 1 tr in 3 ch at the end, 3 ch; turn.

Fourth Row.—Shell in shell, 3 tr in the first, second and third spaces of the fan, 2 tr in the fourth, 3 tr in the fifth, sixth and seventh spaces, shell in shell, fasten as before; 3 ch, shell in shell, 3 tr in the first, second and third spaces of the fan, 2 tr in the fourth, 3 tr in the fifth, sixth and seventh spaces, shell in shell, 1 ch, 10 tr in 7 ch with 1 ch between, fasten with sc in the end of the shell of the first row; turn, 4 ch and sc in each space, making nine little loops; turn.

Fifth Row.—Work 1 ch, shell in shell, 4 ch, 1 tr between 2 tr in the middle of the fan, 3 ch, 1 tr in the same place, 4 ch, shell in shell, fasten as before, 3 ch, shell in shell, 4 ch, 1 tr in the middle of the fan, 3 ch, 1 tr in the same place, 4 ch, shell in shell, 1 tr in 3 ch, 3 ch; turn.

Repeat from the second row. An insertion to match may be made with one row of fans through the middle, and on each edge a double row of shells as in the middle of the lace.

DOUBLE-FAN LACE, NO. 2.

Make a chain of 27 stitches; turn.

First Row.—Miss three stitches, work 4 tr in each of the next three stitches (making 12 tr in all), miss two stitches, make a shell (3 tr, 2 ch, 3 tr) in the next, 4 ch, 1 tr in the ninth stitch from the shell, 3 ch, 1 tr in the same stitch, 4 ch, shell in the last stitch, 3 ch; turn.

Second Row.—Shell in shell, 3 ch, 8 tr under 3 ch, 3 ch, shell in shell, 1 tr in each of twelve stitches with 1 ch between, 5 ch; turn.

Third Row.—One tr in each tr of the last row with 1 ch between, shell in shell, 2 ch, 1 tr between each of the 8 tr's with 1 ch between, 2 ch, shell in shell, 3 ch; turn.

Fourth Row.—Shell in shell, 1 ch, 1 sc in the next thirteen stitches, turn and make 13 sc again; turn, 3 ch, fasten in the second sc, repeat six times, or to the last stitch in the fan, making a row of loops across the fan; shell in shell, 1 tr in each tr of last row with 2 ch between, 3 ch; turn.

Fifth Row.—Make 1 tr in each stitch of the last row to the shell, shell in shell, 4 ch, 1 tr in the center of the small fan, 3 ch, 1 tr in the same stitch, 4 ch, shell in shell, 3 ch; turn.

Sixth Row.—Shell in shell, 3 ch, 8 tr under 3 ch, 3 ch, shell in shell, 1 tr in each stitch of the last row (widening nine times); 5 ch; turn.

Seventh Row.—Make 1 tr fifteen times across the fan, with 2 ch between, shell in shell, 2 ch, 1 tr between each of 8 tr's of the last row with 1 ch between, 2 ch, shell in shell, 3 ch; turn.

Eighth Row.—Shell in shell, 1 ch, 1 sc in the next thirteen stitches, turn and make 13 sc again, turn, 3 ch, fasten in the second sc, repeat six times, or to the last stitch in the fan; shell in shell, 6 tr under 2 ch (making a scallop); continue these scallops in every other space across the fan, 3 ch; turn.

Ninth Row.—Fasten the 3 ch in the third stitch of the scallop with a slip-stitch, 3 ch, fasten in the next stitch, 3 ch, fasten between the two scallops and continue the same in every scallop to the heading, shell in shell, 4 ch, 1 tr under 3 ch, 3 ch, 1 tr in the same stitch, shell in shell, 3 ch; turn.

Tenth Row.—Shell in shell, 3 ch, 8 tr under 3 ch, 3 ch, shell in shell, 6 ch (for next fan), fasten in the center loop of the first scallop on the fan, and make this fan just like the first, fastening the second row to the center loop of the second scallop, the fourth row to the third scallop, and the sixth row to the fourth scallop. Continue the small fans in the heading just as they come, without regard to the large fan in the scallop.

PRINCESS LACE.

First Row.—Work 8 ch, turn; 3 tr in the fourth stitch, 2 ch, 3 tr in the same, making a shell; 2 ch, 1 tr in the first stitch.

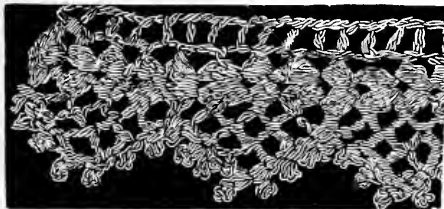


FIG. 150.

Second Row.—Work 5 ch, 1 tr in top of the first stitch of the shell, 2 ch, 3 tr in shell, 2 ch, 3 tr, making a shell in the top of 3 ch.

Third Row.—Work 3 ch, 3 tr in shell, 2 ch, 3 tr in the same, 2 ch, 1 tr in the top of the last stitch of the shell of

the second row, 2 ch, 1 tr in the top of the next square, 2 ch, 1 tr in the third stitch of the last ch.

Fourth Row.—Work 5 ch, 1 tr in the top of the first tr of the third row, 2 ch, 1 tr in the second tr of the third row, 2 ch, 1 tr in the first stitch of shell, 2 ch, 3 tr in the shell of the third row, 2 ch, 3 tr in the same tr in the top ch.

The squares along the top and the little scallop of the bottom edge are put on after the rest of the trimming is finished. The squares are made with 1 tr, 2 ch, 1 tr, 2 ch, etc., across. To make the scallop on the bottom, —1 sc in the first square, 5 ch, and fasten back in the second stitch of the chain with a slip-stitch; 1 ch and 1 sc in the next square, 5 ch, fasten in the

second stitch with a slip-stitch, 1 ch, 1 sc in the next square, and so continue the length of the lace.

This is made quite rapidly and is a very pretty lace.

BIG-WHEEL LACE.

Make a chain of 24 stitches; turn.

First Row.—Make 1 sc in 8 ch, * 5 ch, miss three stitches, 1 sc in the next; repeat from the star until there are five loops; turn.

Second Row.—Make 5 ch, 1 sc in the loop; repeat four times.

Third Row.—Make 5 ch, 1 sc in the first loop, 5 tr's in the next sc, 1 sc in the next loop, * 5 ch, 1 sc in the next loop, repeat from the star twice; turn.

Fourth Row.—Make 5 ch, 1 sc in the loop, repeat twice; 5 tr in the next sc, 1 sc in the center of the 5 tr of the last row, 5 tr in the next sc, and make 1 sc in the last loop, 3 ch; turn.

Fifth Row.—Make 5 tr in sc at the end, 1 sc in the center of the first 5 tr, 5 tr in the next sc between the two shells, 1 sc in the center of the second shell, 5 tr in sc after the shell, 1 sc in the next loop, 5 ch, 1 sc in the loop; repeat once.

Sixth Row.—Make 5 ch, 1 sc in the loop; repeat twice. The last sc comes in the center of the first shell, 5 tr in the sc between two shells, 1 sc in the center of the shell, 5 tr in the next sc, 1 sc in the center of the last shell, 3 ch; turn.

Seventh Row.—Make 1 sc in the center of the first shell, 5 tr in sc between shells, 1 sc in the center of the second shell, 5 ch, 1 sc in the loop; repeat the loops twice.

Eighth Row.—Make 5 ch, 1 sc in the loop; repeat four times; the last sc comes in 3 ch at the end.

Ninth Row.—Same as second.

Tenth Row.—Make 5 ch, 1 sc in the loop; repeat four times. This brings you to the end of the row, and you must make another chain of five stitches, and make 1 sc on the side in the sc at the end of the eighth row. This begins the semi-circular border; turn and make 8 sc in this loop, 3 ch, turn again, make 1 tr between the fourth and fifth sc, 3 ch, 1 tr in the last sc, turn, make 6 sc in the first loop, 1 ch, 6 sc in the second loop, 5 ch; turn.

Eleventh Row.—Make 1 sc in the first loop, 5 tr in the next sc to begin the second diamond, 1 sc in the next loop, 5 ch, 1 sc in the next loop, repeat twice; turn.

Twelfth Row.—Make 5 ch, 1 sc in the loop, repeat twice; 5 tr in the next sc, 1 sc in the center of the shell, 5 tr in sc to the left of the shell, 1 sc in the loop, 2 ch, 1 tr in the first sc in the border, 3 ch, 2 double trebles between the third and fourth sc, 3 ch, 2 double trebles in 1 ch, 3 ch, 2 double trebles between the third and fourth sc, 3 ch, 1 tr in the last sc, 2 ch, 1 sc

in the sc at the end of the sixth row, that is, on the top of the longest row in the diamond, turn, 3 sc in the first chain, * 2 ch, 4 sc in the next chain; repeat from the star three times, 2 ch, 3 sc in the last loop; turn.

Thirteenth Row.—Make 5 tr in sc to the right of the shells, 1 sc in the center of the shell, 5 tr in sc between shells, 1 sc in the center of the next shell, 5 tr in sc after shell, 1 sc in loop, 5 ch, 1 sc in the next loop, repeat once; turn.

Fourteenth Row.—Make 5 ch, 1 sc in the loop, repeat twice. The second sc comes in the shells; 5 tr in the next sc, 1 sc in the center of the next shell, 5 tr in the sc between the shells, 1 sc in the center of the last shell, 2 ch, 3 double trebles in the 2 ch over the tr of the last row in the border, 3 ch, 3 double trebles in the next ch, 3 ch, 3 double trebles between the second and third of 4 sc, 3 ch, 3 double trebles in the next 2 ch; repeat around the scallop, then 2 ch, 1 sc in the sc of the end of the fourth row on the other side of the longest row of the diamond; turn, make 4 sc in the first ch, * 3 ch, 6 sc in the next ch; repeat from the star six times, making only 4 sc the last time; turn.

Fifteenth Row.—Make 1 sc in the center of the shell, 5 tr in sc between the shells, 1 sc in the center of the second shell, 5 ch, 1 sc in loop, repeat twice; turn.

Sixteenth Row.—Make 5 ch, 1 sc in the first loop, repeat four times; 4 sc in the first 4 sc of the border, * 3 ch, 6 sc in the 6 sc of the border; repeat from the star six times, making 4 sc the last time; 1 sc in the loop at the end of the third row, 3 ch, turn; 1 sc in the center of the 4 sc, * 3 ch, 4 tr in the 3 ch for the scallop on the edge of the semi-circle, with three picots between, each composed of 3 ch, and 1 sc; 3 ch, 1 sc in the center of sc; repeat from the star until you have made seven, then finish with 3 ch in the sc's, 5 ch, 1 sc in loop; repeat four times.

Begin again with the second row.

SCOTTISH LACE.

For the ovals which compose the design, commence in the center, with a chain of fourteen stitches; join.

First Round.—Work 1 dc in each stitch, except in the first and eighth stitches; in each of these work three.

Second and Third Rounds.—Work 1 dc in each stitch, except the middle stitch of each end; in each of these work four.

Fourth Round.—Work 1 dc in a stitch, 1 ch, pass over one stitch; repeat. At each end work 2 tr, separated by 1 ch in one stitch, instead of passing over a stitch.

Fifth Round.—Work 1 dc in a treble of the last row, 4 ch, 1 dc in the first; repeat.

For the stars which join the ovals,—6 ch, 1 dc into an oval, 6 ch, 1 dc

into the first. Repeat from the beginning of the star three times more, joining into the different ovals each time.

For the heading:

First Row.—Work 1 dc in a picot at the top of the oval, 5 ch, 2 double trebles in the oval, 2 double trebles in the next oval, 5 ch; repeat.

Second Row.—Work 1 tr in a stitch, 1 ch, pass over one stitch; repeat.

For the edge: Commence at the top of the end, 1 dc into the heading, * 5 ch, 1 dc in the second, 1 tr between two picots; repeat from the star fourteen times more; * 1 tr between two picots, 4 ch, 1 dc in the first, 1 tr in the same stitch the last was worked in, 4 ch, 1 dc in the first, 1 ch; repeat from the star twice; 2 tr separated by a picot between the next two picots. Repeat from the last star to the end of the row.

TEN-MINUTE LACE.

Make a chain of 13 stitches; turn.

First Row.—Pass over the first three stitches, work 2 tr in each of the next two stitches, 6 ch, pass over five, 1 tr in each of the next three; turn.

Second Row.—Make 3 ch, pass the first tr and work 1 tr in each of the next 2 tr's, 2 ch, 2 sc around the next 6 ch, 2 ch, 3 tr in the next 2 tr and the following stitch; turn.

Third Row.—Make 5 ch, 3 tr in the first 3 tr in the preceding row, 6 ch, pass over six stitches, 3 tr in the next 3 tr; turn.

The fourth, sixth and eighth rows are like the second. The fifth and seventh rows are like the third.

Ninth Row.—Make 3 ch, 3 tr in the first 3 tr in the preceding row, 6 ch, pass over six stitches, 2 tr in the last two of the next three in the preceding row; turn.

Tenth Row.—Same as the second, except at the close, where you must add 9 ch, 2 sc in the first 5 ch of the seventh row, * 13 ch, connect to the sixth stitch of the preceding row, back over the last 9 ch of the 13 ch work 1 slip-stitch, 1 se, 1 dc, 2 tr and 4 long trebles. Repeat this three times from the star, working 14 ch instead of 13 ch, and closing with 4 ch.

Eleventh Row.—Work 1 tr in the middle one of the free five of the next 9 ch in the preceding row, then work same as the third row, using 2 ch instead of 5 ch.

Twelfth Row.—Work as in the second row, then 5 ch, 1 se in the next treble in the preceding row, * 6 ch, pass over the horizontal treble and work 2 se in the next two of the following 5 ch, 2 se separated by a picot composed of 5 ch, and 1 se in the first of them, in the following stitch, 2 se in the next two stitches; repeat from the star twice, then 6 ch, 1 se in the first of the next 4 ch, 2 ch, 1 se around the first 5 ch of the fifth row; turn.

Thirteenth Row.—Make 5 ch, connect to the middle chain of the first five in the third row, 2 ch, 1 se in the third stitch of the first five in this row, * 2 ch, 1 tr in the third of the next 6 ch in the preceding row, 1 picot, 1 dc in

the lowest vein of the preceding treble, 2 ch, 1 tr in the next stitch, a picot, 1 dc in the lowest vein of the preceding treble, 2 ch, 1 sc around the next picot; repeat three times from the star, but at the close work 5 ch instead of 2, then 1 sc in the middle chain of the next five, and then work as in the third row, but instead of the first 5 ch make only 2 ch.

Fourteenth Row.—Work as in the second row, and at the close add 4 ch, and 1 sc around the next 5 ch in the preceding row.

Fifteenth Row.—Work 2 ch, 1 sc in the following third of the next 4 ch in the preceding row; then as in the third row, but instead of the first 5 ch, work 2 ch.

Continue to repeat from the second to the fifteenth rows, but at every repetition connect the middle stitch of the first picot in the thirteenth row to the last picot of the preceding pattern.

OLD-FASHIONED LACE.

Make a chain of 42 stitches; turn.

First Row.—Miss 5 ch, 1 tr in the next, 2 ch, miss 2, 1 tr in the next, 2 ch, miss 2, 1 tr in the next, 6 ch, miss 6, 1 tr in the next, * 2 ch, miss 2, 1 tr in the next; repeat from the star twice, 6 ch, miss 6, 1 tr in the next, 2 ch, miss 2, 1 tr in the next, 2 ch, miss 2, 1 tr in the next, 5 ch; turn.

Second Row.—Make 1 tr in tr of the last row, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 6 tr in 6 ch, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 6 tr in 6 ch, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, 1 tr in the center of 5 ch, 5 ch; turn.

Third Row.—Make 1 tr in tr of the last row, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 6 ch, miss 6, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 6 ch, miss 6, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, 1 tr in the center of 5 ch, 5 ch; turn.

Fourth Row.—Make 1 tr in tr of the last row, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 6 tr in 6 ch, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 6 tr in 6 ch, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, 1 tr in the center of 5 ch, 5 ch, fasten in the top of 5 ch of the third row; turn.

Fifth Row.—Make 20 tr in the loop formed by 5 ch, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 6 ch, miss 6, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 6 ch, miss 6, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, miss 2, 1 tr in the center of 5 ch, 5 ch; turn.

Sixth Row.—Make 1 tr in tr, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 6 tr in 6 ch, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 6 tr in 6 ch, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, * 2 ch, miss 2, 1 tr; repeat from the star all around the scallop formed by 20 tr, and fasten by sc to the top of 5 ch in the second row, 2 ch; turn.

Seventh Row.—Make 2 tr in 2 ch of the previous row around the scallop, with 2 ch between each group of 2 tr, tr in tr, * 2 ch, miss 2, tr in tr; repeat

from the star twice, 6 ch, miss 6, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 6 ch, miss 6, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, 1 tr in the center of 5 ch, 5 ch; turn.

Eighth Row.—Make 1 tr in tr of the last row, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 6 tr in 6 ch, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 6 tr in 6 ch, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice, 3 ch, 1 tr under 2 ch of the previous row; repeat the 3 ch, 1 tr all around the scallop, and fasten with sc to the top of the 5 ch in the first row, 1 ch; turn.

Ninth Row.—* Make 1 dc, 2 tr, 1 dc under 3 ch of the previous row; repeat from the star all around the scallop; tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice; 6 ch, miss 6, tr in tr, * 2 ch, miss 2, tr in tr; repeat from the star twice; 6 ch, miss 6, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, miss 2, tr in tr, 2 ch, 1 tr in the center of 5 ch, 5 ch; turn.

Repeat from the second row. This lace should be worked with fine thread, and is pretty finished with an edge made by fastening 5 ch with an sc between every second tr of the scallop.

BEAU-IDEAL LACE.

Make a chain of 60 stitches; turn. (Fig. 151.)

First Row.—Shell in the fourth stitch of the chain (3 tr, 2 ch, 3 tr), 1 spider-web stitch (draw out the stitch on the hook about one-fourth of an inch, pull the thread through the stitch, put the hook between the long stitch and the thread pulled through, down next to the work, draw the stitches on the hook down close and draw the thread through both), another spider-web stitch, catch in the ninth stitch from the shell, two spider-web stitches, shell in the ninth stitch, 6 ch, 1 tr in the next ninth stitch, 2 ch, 1 tr in the same stitch, 6 ch, shell in the next ninth stitch, two spider-web stitches, catch in the next ninth stitch, two spider-web stitches, shell in the next ninth stitch, 3 ch; turn.

Second Row.—Shell in shell, one spider-web stitch, catch in the knot between the first two spider-web stitches of the previous row, two spider-web stitches, catch between the last two spider-web stitches, one spider-web stitch, shell in shell, 4 ch, 8 tr in 2 ch of the previous row, 4 ch, shell in shell, one spider-web stitch, catch between the first two stitches, two spider-web stitches, catch between the last two stitches, one spider-web stitch, shell in shell, 1 tr in 3 ch of the last row; turn.

Third Row.—Shell in shell, two spider-web stitches and catch in the center knot, two spider-web stitches, shell in shell, 2 ch, 1 tr with 1 ch between in each of the 8 tr's of the last row, 2 ch, shell in shell, two spider-web stitches, catch in the center knot, two spider-web stitches, shell in shell, 2 ch; turn.

Fourth Row.—Shell in shell, one spider-web stitch, catch in the knot between the first two spider-web stitches of the previous row, two spider-

web stitches, catch between the last two spider-web stitches, one spider-web stitch, shell in shell, 3 tr and 1 sc in each 1 ch of fan, shell in shell, one spider-web stitch, catch between the first two stitches, two spider-web stitches, catch between the last two stitches, one spider-web stitch, shell in shell, 1 tr in 3 ch of the last row, 3 ch; turn.

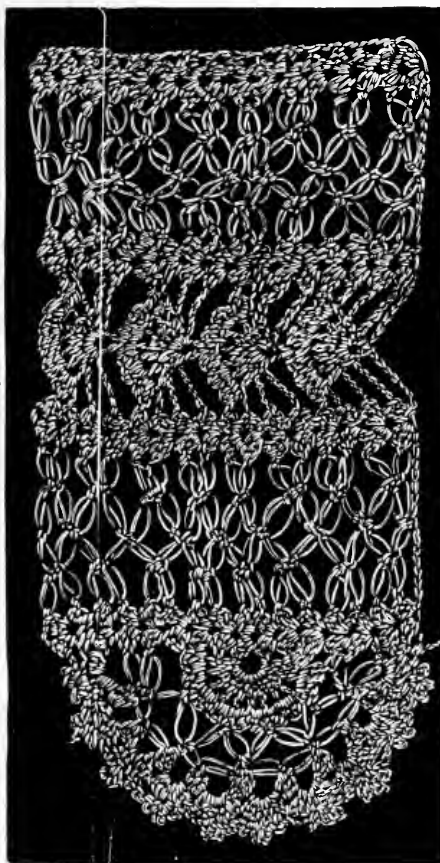


FIG. 151.

between the fourth and fifth small scallops, two spider-web stitches, catch between the sixth and seventh small scallops, two spider-web stitches, catch between the eighth and ninth small scallops, two spider-web stitches.

Twelfth Row.—Same as fourth row.

Thirteenth Row.—Same as the first row until you get to the scallop; then one spider-web stitch, catch in the knot between the first and second spider-

Fifth Row.—Same as first row.

Sixth Row.—Same as second row.

Seventh Row.—Same as third row.

Eighth Row.—Work 4 ch, turn; remainder same as fourth row.

Ninth Row.—Same as the first row; then 12 tr in 4 ch at the end of the row for the scallop, catch in 3 ch between the fifth and sixth rows with 1 sc; turn.

Tenth Row.—Work 1 tr between the first and second of the scallop, 1 ch, repeat ten times; the remainder of the row same as second row.

Eleventh Row.—Same as the third row until you get to the scallop; then 3 tr and 1 sc under each 1 ch of the last row, catch in 3 ch between the third and fourth rows, turn; two spider-web stitches, catch with 1 sc between the second and third small scallops of the large scallop, two spider-web stitches, catch be-

web stitches of the last row, two spider-web stitches, catch in the knot between the third and fourth spider-web stitches, and so on around the scallop; the last time make only one spider-web stitch, 1 tr between the second and third shells; turn.

Fourteenth Row.—Work 3 ch, 3 tr with 1 ch between into the knot between the first and second spider-web stitches of the last row, 3 ch; repeat around the scallop; the rest of the row is worked the same as the second row.

Fifteenth Row.—Same as the third row until you get to the scallop; then 7 tr under each 3 ch of the last row all around the scallop, catch in 3 ch between the first and second rows, 3 ch, catch in the first stitch of the original chain; turn.

Sixteenth Row.—Work 3 ch, catch in the fourth of 7 tr of the last row, * 4 ch, catch in the same stitch; repeat from the star twice more; 4 ch, catch in the fourth tr of the next small scallop and repeat from the first of the row all around the scallop; then 3 ch and work the rest of the row the same as the fourth.

Begin again at the first row.

CRAV LACE.

Make a chain of 30 stitches; turn.

First Row.—Make 1 tr in each of the ninth, tenth, eleventh and twelfth chain stitches, * 2 ch, miss two stitches, 1 tr in the next; repeat from the star until there are six trebles; turn.

Second Row.—Make 5 ch, 1 tr in the second tr, * 2 ch, 1 tr in the next tr; repeat from the star four times, 3 tr in the next 2 ch, 11 ch, 4 tr in the loop made by 9 ch; turn.

Third Row.—Make 10 ch, 3 tr in the beginning of the same ch, 1 tr in the last tr of the preceding row, 6 ch, 1 dc in the middle of 11 ch, 6 ch, 3 tr under 2 ch, 1 tr in the next tr, * 2 ch, 1 tr in the next tr, 2 ch, repeat from the star to the end of the row, putting the last tr in the third stitch of 5 ch; turn.

Fourth Row.—Make 5 ch, 1 tr in second tr, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the next, 3 tr under 2 ch, 7 ch, 3 dc in 1 dc of the last row, 7 ch, 1 tr in the last tr of the group of four, 3 tr under 10 ch; turn.

Fifth Row.—Make 10 ch, 3 tr in the beginning of the same ch, 1 tr in the last tr of the group, 9 ch, 5 dc in 3 dc, 9 ch, 3 tr under 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the third stitch of 5 ch; turn.

Sixth Row.—Make 5 ch, 1 tr in the second tr, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the last of the group, 3 tr in 9 ch, 7 ch, 3 dc in 5 dc, 7 ch, 3 tr in 9 ch, 1 tr in the last of the group; turn.

Seventh Row.—Make 7 ch, pass over the last 3 tr of the group, 1 tr in the first tr, 3 tr in 7 ch, 6 ch, 1 dc in the center of 3 dc, 6 ch, 3 tr in 7 ch, 1 tr in the next tr, 2 ch, 1 tr in the last of the group, * 2 ch, 1 tr in the next

tr, 2 ch, repeat from the star to the end of the row, putting the last tr in the third stitch of 5 ch; turn.

Eighth Row.—Make 5 ch, 1 tr in the second tr, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the next tr, 2 ch, 1 tr in the last of the group, 3 tr in 6 ch, 3 ch, 3 tr in the next 6 ch, 1 tr in the last of the group; turn.

Ninth Row.—Make 6 ch, 4 tr in 3 ch, 2 ch, 1 tr in the last tr of the group, * 2 ch, 1 tr in the next tr; repeat from the star to the end of the row.

Repeat from the second row. When the strip of lace is long enough, put on a heavy edge consisting of 12 tr on the outside loops of the scallop, and 15 tr on the middle loop.

RUFFLE LACE.

Make a chain of 38 stitches; turn.

First Row.—Make (1 tr, 2 ch, 1 tr) in the seventh chain stitch from the needle, * pass over 26, 5 ch, (1 tr, 2 ch, 1 tr) in the next stitch; repeat from the star twice more, 2 ch, 1 tr in the last stitch of the chain; turn.

Second Row.—Make 5 ch, (1 tr, 2 ch, 1 tr) in the second 2 ch of the previous row, * 2 ch, 1 sc in the third stitch of 5 ch, 2 ch, (1 tr, 2 ch, 1 tr) in 2 ch of the previous row; repeat from the star three times, 2 ch, 1 sc in the second stitch of the loop; turn.

Third Row.—Make 5 ch, (1 tr, 2 ch, 1 tr) in the second 2 ch of the previous row, * 5 ch, (1 tr, 1 ch, 1 tr) in the next 2 ch; repeat from the star three times, 2 ch, 1 tr in the third stitch of 5 ch; turn.

The fourth and sixth rows are like the second; the fifth and seventh like the third.

Eighth Row.—Make 5 ch, (1 tr, 2 ch, 1 tr) in the second 2 ch of the previous row, * 2 ch, 1 sc in the third stitch of 5 ch, 2 ch, (1 tr, 2 ch, 1 tr) in 2 ch of the previous row; repeat from the star three times more, 15 tr in 5 ch of the previous row, and turn without catching the scallop down.

Ninth Row.—Make 4 ch, 1 tr between the first and second tr of scallop, * 1 ch, 1 tr between the next 2 tr's; repeat from the star all around the scallop, 1 ch, (1 tr, 2 ch, 1 tr) in the second 2 ch of the previous row, * 5 ch, (1 tr, 1 ch, 1 tr) in the next 2 ch; repeat from the star three times, 2 ch, 1 tr in the third stitch of 5 ch; turn.

Tenth Row.—Like the second until you come to the scallop; then 2 ch, 1 tr between every tr in the scallop.

Eleventh Row.—Make 5 ch, 1 tr between the first and second tr of the scallop, * 3 ch, 1 tr between the next two tr's; repeat all around the scallop, then work like the third row, except to begin with 2 ch instead of 5 ch.

Twelfth Row.—Like the second until you come to the scallop; then 2 ch, 2 tr between the first and second 2 tr's of the scallop, * 4 ch, 2 tr between next two tr's; repeat around the scallop, 1 sc in the foundation chain; turn.

Thirteenth Row.—Make 2 ch, * 3 tr in 4 ch, 4 ch; repeat from the star

around the scallop; then like the third row, except to begin with 2 ch instead of 5 ch.

Fourteenth Row.—Like the second.

Fifteenth Row.—Like the third.

Sixteenth Row.—Like the eighth.

This begins the second scallop. The scallop should be caught down at the beginning of the last row with an sc in the last dc of the second row of the first scallop.

GREEK LACE.

Make a chain of 30 stitches; turn.

First Row.—Pass over 3 ch and make 1 tr in each of the fourth and fifth stitches, 2 ch, miss 2, 1 tr in the next 2 ch, miss 2, 1 tr in each of the next sixteen stitches, 2 ch, miss 2, 1 tr in the next, 2 ch, miss 2, 1 tr in the next, 5 ch; turn.

Second Row.—Make 1 tr in the second tr of the last row, 2 ch, 1 tr in each of the next 4 tr's, 2 ch, 1 tr in the eighth tr, 2 ch, 1 tr in the twelfth tr, 2 ch, 1 tr in the sixteenth tr, 2 ch, tr in tr, 2 ch, 1 tr in each of the next 3 tr, 3 ch; turn.

Third Row.—Make 1 tr in each of 2 tr, 2 ch, tr in tr, 2 ch, 1 tr in each of the next ten stitches, 2 ch, 1 tr in each of the next four stitches, 2 ch, tr in tr, 2 ch, 1 tr in the third stitch of the chain, 5 ch; turn.

Fourth Row.—Make tr in tr, * 2 ch, 4 tr in 4 tr; repeat from the star twice more, 2 ch, tr in tr, 2 ch, 3 tr in 3 tr, 3 ch; turn.

Fifth Row.—Make 2 tr in 2 tr, 2 ch, tr in tr, 2 ch, 1 tr in each of the next 4 tr, 2 ch, 1 tr in each of the next 10 tr, 2 ch, tr in tr, 2 ch, tr in tr, 5 ch; turn.

Sixth Row.—Make tr in tr, * 2 ch, tr in tr; repeat from the star four times, 2 ch, 1 tr in each of the next 4 tr, 2 ch, tr in tr, 2 ch, 3 tr in the edge, 3 ch; turn.

Repeat from the first row.

For the edge: 8 ch, fasten in the first tr, 3 ch, turn; 4 tr in ch, 3 ch, turn; 4 tr, 1 tr in the edge of the lace, 4 ch, fasten in the edge of the lace, 3 ch, turn; 4 tr in ch, 3 ch, turn; 4 tr in tr's, 1 tr in the edge of the lace, 4 ch fasten with sc in the lace. Repeat to the end.

SIMPLE SHELL LACE.

Make a chain of the required length.

First Row.—Work 1 dc into every chain stitch; fasten the thread, and begin at the other end.

Second Row.—Work 1 dc into the first dc, 2 ch, pass over two stitches, 1 dc in the next, repeat to the end of the chain; fasten the thread.

Third Row.—Work 1 sc into the first stitch, * 2 ch, pass over two stitches, 1 sc in the next; repeat from the star twice more, 5 ch, pass over three stitches; repeat from the beginning of the row; fasten the thread.

Fourth Row.—Work 3 tr under the 5 ch, keeping the top loop on the hook each time, and draw all into one stitch at the last, 2 ch; repeat from the beginning twice more, then make 4 ch, and three more clusters of the trebles in the same 5 ch, 1 ch, 1 dc in the second 2 ch of the last row, 1 dc under the next 5 ch, 4 ch, 1 dc under the same 5 ch, 2 ch, 1 dc under the same 5 ch, 4 ch, 1 dc under the same 5 ch, 1 dc under the next second 2 ch, 1 ch; repeat from the beginning of the row; fasten the thread.

Fifth to Tenth Rows.—Work 3 tr under the 2 ch between the second and third 3 tr's of the last row, 2 ch, 3 tr under the next 4 ch, 2 ch, 3 tr under the same 4 ch, 4 ch, 3 tr under the same 4 ch, 2 ch, 3 tr under the same 4 ch (always bringing all three stitches in the tr's into one stitch), 2 ch, 3 tr under the next 2 ch, 1 ch, 1 dc under the next 1 ch, 2 dc separated by 2 ch under the next 4 ch, 2 dc separated by 2 ch under the same 4 ch, 1 dc under the next 1 ch, 1 ch; repeat from the beginning of the row; fasten the thread.

Tenth Row.—Work 1 sc under 4 ch in the depth of the scallop, 1 ch, two clusters of the trebles separated by 4 ch under the chain between the clusters of the last row, 4 ch, five clusters of trebles separated by 4 ch under 4 ch, two clusters of trebles separated by 4 ch under 2 ch, which makes in all nine clusters of trebles in the scallop; make 1 ch, and repeat from the beginning; fasten the thread.

IRISH PICOTEE LACE.

Make a chain of 18 stitches; turn.

First Row.—Fasten with a slip-stitch in the seventh stitch from the needle, 4 ch, fasten in the same stitch, 6 ch, fasten with a slip-stitch in the thirteenth chain stitch, 4 ch, fasten in the same place, 6 ch, fasten in the last stitch.

Second Row.—Make 6 ch, fasten in the middle stitch of the first 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the next 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the last 6 ch, 6 ch; turn.

Third Row.—Fasten in the middle of the next 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the next 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the third stitch of the last 6 ch, 6 ch; turn.

Fourth Row.—Fasten in the first 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the next 6 ch, 4 ch, fasten in the same place, 6 ch, 12 tr in the next 6 ch, fasten to the first row; turn.

Fifth Row.—Make 3 ch, 1 tr between the first and second tr of the last row, 1 ch, 1 tr between the next two tr's and so on around the scallop, 3 ch, fasten in the first 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the next 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the third stitch of the last 6 ch, 6 ch; turn.

Sixth Row.—Fasten in the first 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the next 6 ch, 4 ch, fasten in the same place, 6 ch, 1 tr between the first and second tr's of the last row of the scallop, 2 ch, 1 tr between the

next two tr's, and so continue around the scallop; fasten to the foundation chain; turn.

Seventh Row.—Make 5 ch and fasten with a slip-stitch between the first and second tr of the scallop, 5 ch, fasten between the next two tr's, and so continue around the scallop, 5 ch, fasten in the first 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the next 6 ch, 4 ch, fasten in the same place, 6 ch, fasten in the third stitch of the last 6 ch.

Repeat from the first row, and fasten each downward row of the new scallop to the corresponding 5 ch of the last scallop.

GRETCHEN LACE.

Make a chain of 31 stitches; turn.

First Row.—Make 1 tr in each of the first three stitches from the hook, 2 ch, miss two stitches, 1 tr in each of the next stitches, 2 ch, and repeat from the beginning four times, 3 ch; turn.

Second Row.—Make 1 tr in the second tr of the last row, 1 tr in the next tr, * 3 tr under the next 2 ch, 2 ch; repeat from the star four times, 3 tr, 3 tr at the edge, 3 ch; turn.

Third Row.—Make 1 tr in the second tr, 1 tr in the third tr, * 2 ch, 3 tr under 2 ch of the last row; repeat from the star four times, 3 ch; turn.

The fourth, sixth and eighth rows are like the second; the fifth and seventh are like the third.

Ninth Row.—Make 1 tr in the second tr, 1 tr in the third tr, * 2 ch, 3 tr under 2 ch of the last row; repeat from the star four times, 6 ch, catch between the seventh and eighth rows, 2 ch, catch between the sixth and seventh rows, 15 tr under 6 ch for the beginning of the scallop; turn.

Tenth Row.—Like the second.

Eleventh Row.—Like the third until you reach the scallop, then make 5 ch, catch in the fourth tr of the scallop, 5 ch, catch in the eighth tr of the scallop, 5 ch, catch in the twelfth tr of the scallop, 5 ch, catch between the fifth and sixth rows, 2 ch, catch between the fourth and fifth rows; turn.

Twelfth Row.—Make 6 ch, then form a picot by catching back into the fourth from the hook, 8 ch, make a picot as before, 8 ch, make a picot, catch into the stitch where the first picot was made, 2 ch, catch into the third stitch of the first 5 ch; repeat from the beginning until there are five of the long loops, then follow the directions given for the second row; turn.

Thirteenth Row.—Like the third.

Fourteenth Row.—Like the second.

Fifteenth Row.—Like the third until you get to the scallop, then make 7 ch, catch into the middle picot of the first group of three picots, 7 ch, catch into the middle picot of the next group, and repeat all around the scallop, catching the last 7 ch between the first and second rows; turn.

Sixteenth Row.—Make 1 dc, 15 tr, 1 dc in each of the loops made by 7 ch, working a picot composed of 4 ch after every third tr of the fifteen tr's.

There will be four picots in each small scallop. Finish the row the same as the second row. This finishes one scallop.

Begin again at the first row.

COMPOSITE LACE.

Make a chain of 50 stitches; turn.

First Row.—Work 4 tr in the fourth stitch from the hook, 3 ch, 1 tr in each of the next twenty stitches, 3 ch, miss 3, 4 tr in the fourth stitch, 3 ch, miss 3, 1 tr in each of the next ten stitches, 2 ch, miss 2, 1 tr in each of the next four stitches, 3 ch; turn.

Second Row.—Work 1 tr in the top of the second, third and fourth tr's of the previous row, 2 ch, 1 tr in each of the next 8 tr's, 3 ch, 4 tr in the top of the first stitch of the 4 tr of the previous row, 4 tr in the top of the last stitch of 4 tr, 3 ch, miss 2 tr, 1 tr in each of the next sixteen tr's, 3 ch, 4 tr in the first stitch of 4 tr of the previous row, 4 tr in the last 3 ch, 3 ch; turn.

Third Row.—Work 3 tr in the top of the first tr of the first block, 4 tr in the space between the two blocks, 4 tr in the top of the last tr of the last block, 3 ch, miss 2 tr, 1 tr in each of the next twelve tr's, 3 ch, 4 tr in the top of the first tr of the first block, 4 tr in the space between the two blocks, 4 tr in the last tr of the last block, 3 ch, miss 2 tr, 1 tr in each of the next 6 tr's, 2 ch, 1 tr in each of the next 3 tr's, 1 tr in the first stitch of 3 ch, 3 ch; turn.

Fourth Row.—Work 1 tr in the second, third and fourth tr's, 2 ch, 1 tr in each of the next 4 tr's, 3 ch, 4 tr in the first tr of the first block, 4 tr in each of the spaces between the blocks, 4 tr in the last tr of the last block, 3 ch, miss 2 tr, make 1 tr in each of the next 8 tr's, 3 ch, 4 tr in the first tr of the first block, 4 tr in each of the spaces between the blocks, 4 tr under 3 ch of the last row, 3 ch; turn.

Fifth Row.—Work 3 tr in the first tr of the first block, 4 tr in each of the spaces between the blocks, 4 tr in the last tr of the last block, 3 ch, miss 2 tr, 1 tr in the next 4 tr, 3 ch, 4 tr in the first tr of the first block, 4 tr in each space between the blocks, 4 tr in the last tr of the last block, 3 ch, miss 2 tr, 1 tr in the next 2 tr, 2 ch, 1 tr in each of the next 3 tr's, 1 tr in the first stitch of 3 ch, 3 ch; turn.

Sixth Row.—Work 1 tr in each of the second, third and fourth tr's, 2 ch, 4 tr in 2 ch and the first two stitches of 3 ch, 3 ch, 4 tr in each of the spaces between the blocks, 3 ch, 8 tr beginning in the second stitch of 3 ch, 3 ch, 4 tr in each four spaces of the next square, 3 ch; turn.

Seventh Row.—Work 1 sc in the first space, 2 ch, 3 tr in the same space, 4 tr in each of the next two spaces, 3 ch, 12 tr beginning in the second stitch of 3 ch, 3 ch, 4 tr in each of the next three spaces, 3 ch, 6 tr beginning in the second stitch of 3 ch, 2 ch, 1 tr in each of the next 3 tr's, 1 tr in the first stitch of 3 ch, 3 ch; turn.

Eighth Row.—Work 1 tr in each of the second, third, and fourth tr's, 2

ch, 8 tr in 6 tr's and the first two stitches of 3 ch, 3 ch, 4 tr in each of the next two spaces, 3 ch, 16 tr beginning in the second stitch of 3 ch, 3 ch, 4 tr in each of the next two spaces, 3 ch; turn.

Ninth Row.—Work 1 sc in the first space, 2 ch, 4 tr in the same space, 3 ch, 20 tr beginning in the second stitch of 3 ch, 3 ch, 4 tr in the space in the square, 3 ch, 10 tr beginning in the second stitch of 3 ch, 2 ch, 1 tr in each of the next 3 tr's, 1 tr in the first stitch of 3 ch, 3 ch; turn.

Begin again at the second row.

“THE HOUSEKEEPER” LACE.

Make a chain of 17 stitches. (Fig. 152.)

First Row.—Catch back into the ninth stitch making a slip-stitch, 3 ch, 10 tr in the loop thus formed, turn; 5 ch, 1 tr in the last of 10 tr, 1 ch, 1 tr in the next tr, and so on across, turn, * 5 ch, 1 sc in 1 ch of the last row, repeat from the star all the way across, 6 ch, 1 sc in the fourth stitch of the

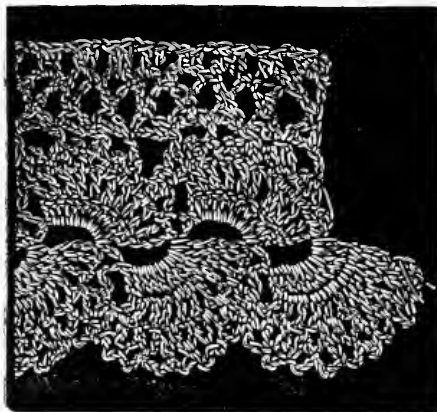


FIG. 152.

foundation chain, turn; 3 ch, 10 tr in the loop thus formed, turn; 5 ch, 1 tr in the last of 10 tr, * 1 ch, 1 tr in the next tr; repeat all the way across, 1 ch, 1 sc in the first of the foundation chain; turn.

Second Row.—Make 5 ch, 1 sc in the first 1 ch of the last row; repeat all around the the scallop, 6 ch, 1 sc in the first point of the upper scallop, turn; 3 ch, 10 tr in the loop formed by the last 6 ch, 5 ch, turn; 1 tr between the last two trebles, * 1 ch, 1 tr between the next two trebles,

and repeat from the star all the way across, turn; 5 ch, 1 sc in 1 ch of the last row, * 5 ch, 1 sc in the next 1 ch and repeat from the star all the way across, 6 ch, 1 sc in the first point of the upper scallop; turn, 3 ch, 10 tr in the loop thus formed, etc. Continue until the strip is as long as you wish it, then make the lower edge heavier by working 5 ch, 5 sc in each 5 ch.

For the heading work as follows:

First Row.—Fasten the thread in the second little point of the upper scallop, 6 ch, 1 tr in the fourth point, * 4 ch, pass over one point, 1 tr in the next point; repeat from the star to the end of the row; turn.

Second Row.—Make 4 ch, throw the thread over the hook twice, insert the hook in the last treble of the first row, thread over, draw through two, thread over, insert the hook in the second treble of the first row, * thread

over, draw through two stitches, thread over, draw through three, thread over, draw through two, 4 ch, 1 tr where the two parts of the double treble meet, thread over twice, insert the hook in the same second treble as before, and repeat from the star, all the way across; turn.

Third Row.—Make 1 ch, 2 tr in every 4 ch of the previous row.

HEART-AND-SHELL LACE.

Make a chain of 73 stitches; turn.

First Row.—Make a shell (3 tr, 1 ch, 3 tr) in the fourth stitch from the hook, 1 sc in the third stitch from the shell, 4 ch; repeat twice, but do not fasten the last shell with an sc, and make 9 ch instead of 4 ch; pass over thirteen stitches, 3 tr in the next, 9 ch, pass over thirteen stitches, shell in the next, * 4 ch, fasten with an sc in the fourth stitch from the last tr, shell in the next third stitch; repeat from the star once, * 2 ch, pass over three stitches, 1 tr in the next; repeat from the star once, 5 ch; turn.

Second Row.—Make 1 tr in the second tr of the last row, 2 ch, 1 tr in each of the first 3 tr's of the shell, shell in shell, 4 ch, 1 sc in the first stitch of the second shell, shell in shell, 4 ch, 1 sc in the first stitch of the third shell, shell in shell, 8 ch, 5 tr over 3 tr making the first and last one on either side of it, 8 ch, * shell in shell, 1 sc in the last stitch of the shell, 4 ch; repeat once from the star, shell in shell, 4 ch, 1 tr in 3 ch at the end of the row; turn.

Third Row.—Shell in shell, 1 sc in the last stitch of the shell, 4 ch; repeat once, shell in shell, 7 ch, 7 tr over 5 tr, 7 ch, * shell in shell, 4 ch, 1 sc in the first stitch of the next shell; repeat from the star once, shell in shell, 6 tr beginning in the first tr of the last half of the last shell, 2 ch, tr in tr, 2 ch, tr in the third stitch of 5 ch, 5 ch; turn.

Fourth Row.—Make 1 tr in the second tr of the last row, 2 ch, 1 tr in each tr of the last row, * shell in shell, 1 sc in the last stitch of the shell, 4 ch; repeat from the star once, shell in shell, 6 ch, 9 tr over 7 tr, 6 ch, shell in shell, and continue as in the second row; turn.

Fifth Row.—Same as the third row until the third shell is made, then 5 ch, 11 tr over 9 tr, 5 ch, * shell in shell, 1 sc in the last stitch of the shell, 4 ch; repeat from the star once, shell in shell, 12 tr beginning in the first tr of the last half of the last shell, 2 ch, tr in tr, 2 ch, 1 tr in the third stitch of 5 ch, 5 ch; turn.

Sixth Row.—Same as the fourth row until the third shell is made, then 4 ch, 13 tr over 11 tr, 4 ch, and finish as the fourth row; turn.

Seventh Row.—Same as the third until the third shell is made, then 3 ch, 15 tr over 13 tr, 3 ch, then the same as third again but making 18 tr in the point instead of 12 tr; turn.

Eighth Row.—Same as the fourth row until the third shell is made, then 2 ch, 17 tr over 15 tr, 2 ch, and finish as the fourth row; turn.

Ninth Row.—Same as the third row until the third shell is made, then 2

ch, 8 tr commencing in the first tr of the last row, 1 ch, miss 1 tr, 8 tr in the next 8 tr, 2 ch, shell in shell, and proceed as in the third row until the last shell is made, then 2 ch, 1 tr between the third and fourth tr's of the point, 2 ch, 1 tr between the sixth and seventh, and so continue to the point, making 1 tr in the last tr of the point, then 2 ch, tr in tr, 2 ch, tr in the third stitch of 5 ch, 5 ch; turn.

Tenth Row.—Make 1 tr in the first tr of the last row, * 2 ch, tr in tr; repeat to the shell, making ten holes, then shell in shell, and continue as in the fourth row until the third shell is made, 3 ch, 6 tr beginning in the second tr of the last row, 3 ch, miss three stitches, 6 tr in 8 tr of the last row, 3 ch, shell in shell, and finish as the fourth row; turn.

Begin again at the first row, and when the lace is long enough finish the edge by working 1 sc, 6 tr, 1 sc in every alternate hole around the edge. The finer the thread used for this lace the prettier it will be. It is beautiful for white aprons made of No. 70 cotton thread.

Novelty Braid Laces.

SPIDER LACE.

For this lace use fine medallion novelty braid, a fine crochet needle and No. 40 thread.

First Row.—Work 3 ch, 1 dc in the first picot or loop of the braid, 1 ch,

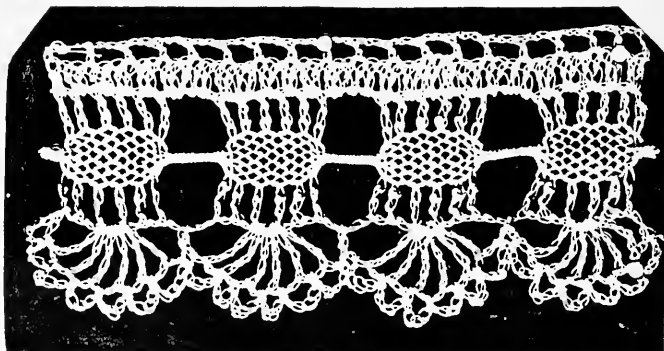


FIG. 153.

1 dc in the next picot, and so continue until there is a dc in each loop of the first medallion, then 4 ch, 1 dc in the first picot of the next medallion, and repeat, putting 4 ch between each medallion, and 1 ch and 1 dc in each picot or loop.

Second Row.—Work 3 ch, 6 tr with 2 ch between each tr in the third space between the dc's of the first medallion, 3 ch, fasten with sc in the center of 4 ch, * 3 ch, 6 tr in the third space of the next medallion, 3 ch, fasten in the center of 4 ch; repeat across the braid.

Third Row.—Work 5 ch, fasten with sc in the first 3 ch, 5 ch, fasten between the first and second trebles, 5 ch, fasten between the next two trebles, and so on around the scallop, 5 ch, fasten in 3 ch. Now put the needle under the next 3 ch, thread over and draw the two scallops together with a single crochet, 5 ch, fasten in the first space of the next scallop; repeat across the braid; turn.

For the heading:

First Row.—Same as the first row of the edge.

Second Row.—Work 3 ch, 1 dc in the first space between the dc's, 2 dc in each of the second, third, fourth and fifth spaces, 4 dc in 4 ch, 2 dc in the first space of the next medallion; repeat all the way across.

Third Row.—Work 4 ch, miss two stitches, 1 dc in the third stitch, * 2 ch, miss two stitches, 1 dc in the next stitch; repeat from the star all the way across.

WAVE BRAID LACE.

To make this lace use the wide serpentine braid.

First Row.—Work 7 tr in the first scallop of the braid, 3 ch, (1 tr, 1 ch, 1 tr) in the depression of the braid, 3 ch; repeat across the braid.

Second Row.—Work 5 tr over 7 tr, 3 ch, 4 tr in 1 ch, 3 ch; repeat.

Third Row.—Work 3 tr over 5 tr, 3 ch, 6 tr over 4 tr, 3 ch; repeat.

Fourth Row.—Work 1 tr over 3 tr, 3 ch, 10 tr over 6 tr, 3 ch; repeat.

Fifth Row.—Work 1 sc over 1 tr, 1 ch, 18 tr over 10 tr, 1 ch; repeat.

Sixth Row.—Work 1 sc over 1 sc, 3 ch, pass over one stitch, 1 tr over the next stitch, 3 ch, 1 tr around the last tr, pass over one stitch, 1 tr over the next stitch, 1 tr around the last tr; repeat until there are eight of the little scallops over the 18 tr, 3 ch, 1 sc over 1 sc, 3 ch; repeat.

For the heading:

First Row.—Work 3 sc, 4 ch, thread over twice, catch through the braid half way between the scallop and the depression, thread over, draw through two, thread over, catch through the braid close to the last, thread over, draw through two, thread over, catch through the braid again, thread over, draw through two, then work off all the stitches two at a time, until there is but one stitch on the needle; thread over twice, catch through the braid on the opposite side of the depression, and make a cluster of three double trebles as above, 4 ch; repeat.

Second Row.—Work 5 ch, 1 tr over the last 3 sc's of the preceding row, 3 ch, * make a cluster of double trebles over the stitch between the two clusters of the previous row, 5 ch, another cluster of double trebles in the same stitch, 3 ch, 1 tr in the first of 3 sc's, 2 ch, 1 tr in the last of 3 sc's, 3 ch; repeat from the star.

Third Row.—Work 5 ch, * 1 tr over tr, 2 ch, 1 tr over the first cluster, 2 ch, 1 tr in the third stitch of 5 ch, 2 ch, 1 tr over the next cluster, 2 ch; repeat from the star.

Fourth Row.—This consists of 2 dc's in every space of the preceding row.

ELSIE LACE.

This lace is made with wide fancy braid, and is very pretty for aprons.

First Row.—Work 1 tr in two picots of the braid, drawing them together, 3 ch, then work 4 tr along the 1 tr just made, 1 ch; repeat from the beginning of the row across the braid, fasten the thread, and begin again.

Second Row.—Work this like the first, but working the 1 tr in the last stitch of 3 ch, instead of into the picots; fasten the thread, and begin again.

Third Row.—Like the second.

Fourth Row.—Work 1 dc in the point of the first cluster of trebles, 3 ch, 1 dc in the point of the next cluster, 2 ch, 1 tr in the same place, 3 ch; repeat.

Fifth Row.—Work 8 tr under 2 ch, 5 ch; repeat.

Sixth Row.—Work 6 tr, each separated by 3 ch, over the trebles of the last row, 3 ch, 1 dc in the third stitch of 5 ch, 3 ch; repeat.

Seventh Row.—Work 1 dc under 3 ch, 3 ch, 1 dc under the next 3 ch, * 4 ch, 1 dc under the next chain; repeat from the star three times more, 3 ch, 1 dc under the next 3 ch; repeat from the beginning of the row.

A narrow velvet ribbon is to be run through each of the rows of holes between the squares of the trebles.

FANCY BRAID LACE WITH FEATHER-EDGE SCALLOP.

To make this lace use a fine hook and No. 40 thread. To make the insertion between the two braids, begin by fastening the thread to the first picot of one braid, then make a chain of seven stitches, and fasten in the first picot of the second piece of braid; turn.

First Row.—Work 2 ch, 1 tr in the second stitch of the chain, 1 ch, 1 tr in the fourth stitch of the chain, 3 ch, 4 tr in the same place, 1 ch, miss two picots and fasten with a slip-stitch in the third; turn.

Second Row.—Work 2 ch, 1 tr in the second of 4 tr's, 1 ch, 1 tr in the fourth tr, 3 ch, 4 tr in 3 ch, 1 ch, miss two picots, fasten with a slip-stitch in the third; turn.

Third Row.—Work 2 ch, miss 1 tr, 1 tr in the second tr, 1 ch, 1 tr in the fourth tr, 3 ch, 4 tr in 3 ch, 1 ch, fasten with a slip-stitch in the third picot. Repeat this pattern the whole length of the braid.

For the scallop: Use feather-edge braid No. 4. Fasten the thread to the first picot of both the feather-edge and the novelty braid.

First Row.—Work 1 ch, miss one picot of the novelty braid, 1 tr in the next, 1 sc in the next picot of the feather-edge braid, 2 ch, miss one picot of the novelty, 1 tr in the next, 3 ch, * miss two picots of the feather-edge, 1 tr in the next; repeat from the star six times more, 1 ch, fasten with a slip-stitch in the third stitch of 3 ch, * 2 ch, miss one picot of the novelty braid, 1 tr in the next; repeat from the star once more, miss two picots of feather-

edge braid, 1 sc in the next, 1 ch, miss one picot of the feather-edge, 1 sc in the next, miss one picot of the novelty braid, 1 tr in the next, 2 ch, miss one picot, 1 tr in the next, 3 ch, miss two picots of the feather-edge, 1 tr in the next, miss two picots, 1 tr in the next, and repeat until there are 7 tr's with two picots between; 1 ch, fasten with a slip-stitch in the third stitch of 3 ch, 2 ch, miss one picot of the novelty braid, 1 tr in the next, 2 ch, miss one

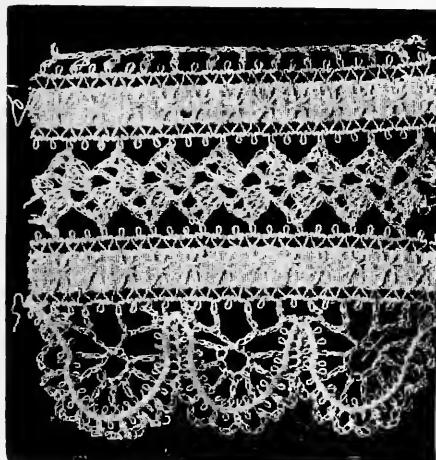


FIG. 154.

picot of the novelty, 1 tr in the next, miss two picots of feather-edge, 1 sc in the next. Repeat the full length of the braid.

Second Row.—Work 5 ch, miss one picot, 1 sc in the next; repeat until there are seven of the 5 ch's with one picot between; then run the needle through the picots past the place where the feather-edge is fastened to the novelty, thread over, draw the thread through three picots, put the needle through the next picot on the next scallop, thread over, draw through three stitches (one

picot on each scallop and the stitch on the needle), put the needle through another picot, thread over, draw through three stitches; repeat until all the picots on the needle are worked off in this way; 5 ch, miss one picot, 1 sc in the next; repeat six times, then insert the needle down through the picots, past the place where the scallops are joined to the novelty, and work off as below.

Heading: Work 2 ch, miss one picot, 1 tr in the next, 2 ch, miss one picot, 1 tr in the next; repeat all the way across.

This pattern is very pretty for little Gretchen suits, as it can be made wide or narrow, as needed, by adding more braid with insertion between.

MIGNARDISE LACE.

Work 2 tr in the second picot on a strip of mignardise, 4 ch, pass over one picot, 1 dc in the next, 3 ch, 1 dc in the bar between the two patterns, 3 ch, 1 dc in the next picot, 4 ch, pass over one picot, 2 tr in the next; repeat from the beginning of the row across the braid, then work another piece of the braid in the same way, joining it to the preceding row as you work by making 1 dc in the 3 ch, while working the 3 ch called for; that is when the

directions read 3 ch, work 1 ch, 1 dc in 3 ch on the first piece of mignardise, 1 ch, and so on.

For the heading:

First Row.—Work 1 dc in the two picots in the depression of the braid, 5 ch, pass over two picots, 1 dc in the next, 5 ch, 1 dc in the next picot, 5 ch, pass over two picots and repeat.

Second Row.—Work 1 tr under 5 ch, keep the top loop on the hook, 1 tr under the next 5 ch, draw through all the loops on the hook together, 8 ch, 1 dc in the third stitch of the next 5 ch, 8 ch; repeat from the beginning of the row.

Third Row.—Work 1 tr in the first stitch, 2 ch, pass over two stitches, 1 tr in the next, and repeat.

For the edge:

First Row.—Work 1 tr in the two picots in the depth of the scallop, 3 ch, pass over two picots, 1 dc in the next, 1 ch, 4 tr separated by 2 ch under the bar between two patterns, 1 ch, 1 dc in the next picot, 3 ch; repeat from the beginning of the row.

Second Row.—Work 1 sc in the treble which is worked in the two picots together, 4 ch, 1 tr in the first, 1 sc in the previous dc, * 5 ch, 1 tr in the first, 1 sc under 2 ch; repeat from the star three times more, 4 ch, 1 tr in the first; repeat from the beginning of the row.

LIGHTNING LACE.

This lace is used principally for children's clothing, and is simple and quickly made. A rather wide feather-edge braid is used for the purpose, or a soft novelty braid which looks something like the feather-edge. The latter is used for the lace represented in Fig. 155.

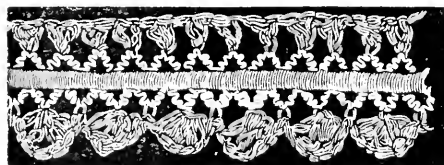


FIG. 155.

First Row.—Work 1 sc in the first loop of the braid, * 1 dc and 4 tr, each separated by 1 ch in the next, 1 sc in the next; repeat from the star to the end of the braid.

Heading: Work 1 sc in the first loop of the braid, 3 ch, 1 dc in the same loop, then 2 dc in each loop all the way across.

SCHOOL-GIRL LACE.

This lace is very pretty for trimming the aprons of school girls, which are made with square neck and short sleeves. The foundation is of honiton braid, which may be purchased at any dry goods store. (See Fig. 156.)

For the scallop:

First Row.—Work 1 sc in the first loop of the medallion, 3 ch, 1 dc in the same loop, 3 ch, 2 dc in the third loop, 3 ch, 2 dc in the next loop, 3 ch,

2 dc in the last loop of the medallion, 3 ch, 1 sc around the bar between the first and second medallion, 3 ch, 2 dc in the first loop of the second medallion, and repeat across the braid.

Second Row.—Work 1 sc in the top of the first dc of medallion, 3 ch, 1 sc in 3 ch between the first and third loop of the medallion, 3 dc in the same chain, 1 sc in the same, 1 sc in the top of dc in the third loop, 1 sc in 3 ch

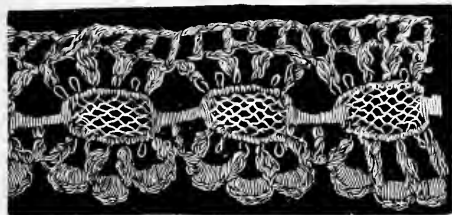


FIG. 156.

between the second and third dc, 3 dc in the same chain, 1 sc in the same loop, 1 sc in the top of the next dc, 1 sc in the third and last chain of the medallion, 3 dc in the same chain, 1 sc in the top of the last dc, 1 sc in the top of the first dc of the

second medallion, the same as in the first.

For the heading:

First Row.—Work 1 sc in the first loop of the medallion, 3 ch, 1 dc in the same loop, 3 ch, 2 dc in the third loop, 3 ch, 2 dc in the fourth loop, 3 ch, 2 dc in the last loop, 2 dc in the first loop of the next medallion, and repeat as for the first one.

Second Row.—Work 1 sc in the top of the first dc, 5 ch, 1 dc between the first and second dc of the first row, 2 ch, 1 dc between the second and third, 2 ch, 1 dc between the third and fourth, repeating across the lace.

TURKEY-TAIL LACE.

This is worked with fine thread on straight braid having open-work edges. The cotton must be broken off at the end of each row, and all rows begun at the same end, in order to keep the work on the right side.

First Row.—Work 1 dc in a hole at the edge, 7 ch, pass over five holes, work 1 dc in the next, and repeat to the end of the braid.

Second Row.—Work 1 dc in the fourth stitch of 7 ch, 7 tr in the next dc, 1 dc in the fourth stitch of the next 7 ch, * 7 ch, 1 dc in the fourth stitch of the next 7 ch; repeat from the star four times more, then repeat from the beginning of the row.

Third Row.—Work 1 dc in the center of 7 tr, 7 tr in the next dc, 1 dc in the center of 7 ch, 7 ch; 1 dc in the next 7 ch, 5 ch, 5 tr under the next 7 ch, 5 ch, 1 dc in the next 7 ch, 7 ch, 1 dc in the next 7 ch, 7 tr in the next dc; repeat from the beginning of the row.

Fourth Row.—Work 7 tr in the first dc of the last row, 1 dc in the center of the next cluster of trebles, 7 ch, 1 dc in the center of the next 7 ch, 7 tr in the next dc, 1 dc in the fourth stitch of 5 ch, 8 ch, 1 dc in the third stitch of the next 5 ch, 7 tr in the next dc, 1 dc in the fourth stitch of the next 7 ch,

7 ch, 1 dc in the center of the next cluster of trebles; repeat from the beginning of the row.

Fifth Row.—Work 1 dc in the center of 7 tr, 7 ch, 1 dc in the fourth stitch of 7 ch, 7 tr in the next dc, 1 dc in the center of 7 tr, 3 ch, 4 tr in each of the two center stitches of the next 8 ch, 3 ch, 1 dc in the center of 7 tr, 7 tr in the next dc, 1 dc in the center of 7 ch, 7 ch; repeat from the beginning of the row.

Sixth Row.—Work 1 dc in the fourth stitch of 7 ch, 7 tr in the next dc, 1 dc in the center of the next 7 tr, 3 ch, 5 tr over the 4 tr of the last row, 1 ch, 5 tr over the next 4 tr, 3 ch, 1 dc in the next 7 tr, 7 tr in the next dc, 1 dc in the fourth stitch of 7 ch, 7 ch; repeat from the beginning of the row.

Seventh Row.—Work 7 tr in the first dc, 1 dc in the center of 7 tr, 3 ch, 7 tr over 5 tr, 2 ch, 7 tr over 5 tr, 3 ch, 1 dc in 7 tr, 7 tr in the next dc, 1 dc in the center of the next 7 ch; repeat from the beginning of the row.

Eighth Row.—Work 7 tr in the first dc, 1 dc in the center of 7 tr, 3 ch, 8 tr each separated by 1 ch over the 7 tr of the last row, 3 ch, 8 tr each separated by 1 ch over the next 7 tr, 3 ch, 1 dc in 7 ch; repeat from the beginning of the row.

Ninth Row.—Work 1 dc in the center of 7 ch, 3 ch, 9 tr each separated by 1 ch over 8 tr, 3 ch, 9 tr each separated by 1 ch over the next 8 tr, 3 ch; repeat from the beginning of the row.

Tenth Row.—Work 1 dc over the dc of the last row, 21 tr each separated by 1 ch over the two groups of trebles, 1 ch; repeat from the beginning of the row.

Eleventh Row.—Work 1 dc over the dc of the last row, 1 ch, 1 dc under the first chain between the trebles, then 3 ch, 1 dc in every 1 ch around the scallop, 1 ch; repeat from the beginning of the row.

Heading: Work 1 tr in a hole of the braid, keeping the top loop on the hook, pass over one hole, work 1 tr in the next, work off all the loops on the hook, 2 ch, pass over one hole, and repeat.

NOVELTY RICK-RACK.

This is novelty braid worked up with needle and thread similar to ordinary rick-rack, and can be made of any width. (Fig. 157.)

Count fifteen loops and sew the first and fifteenth loops together, then the second and fourth, which forms the wheel. Put your needle in the first loop toward the left and wind the thread around the needle twice; draw the needle through and draw up quite tight. Put the needle in each loop the same way, winding the thread around twice, and then catch up every stitch with the needle, drawing up the threads, which forms a circle; make a button-hole stitch to hold it firmly; put the needle around the thread from the first loop twice, sew through the loop, fasten the thread and break off. A similar result may be obtained by crocheting the braid instead of working it with needle and thread. It is quite as pretty, and more quickly done.

AMY LACE.

This lace is made with honiton braid and No. 40 thread.

First Row.—Work 1 dc over the bar between two patterns of the braid, 15 ch, 2 tr in the third picot of the next pattern; keep the top loops on the hook and draw all the stitches through together, and follow this plan whenever you make a group of 2 tr's; pass over one picot, 2 tr in the next, 2 double trebles in the second and third picots of the next pattern, working

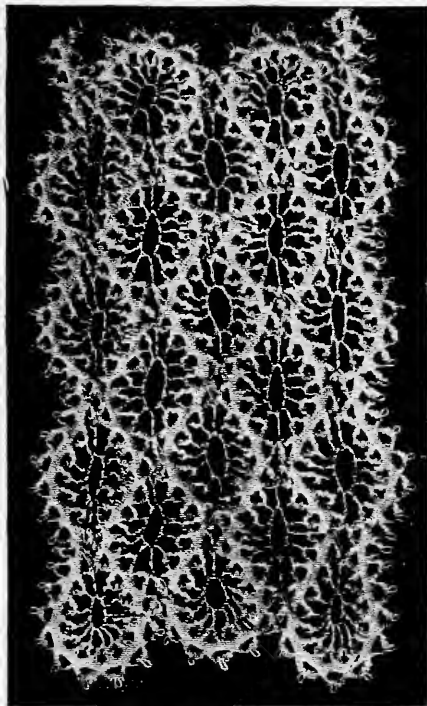


FIG. 157.

through both picots, at the same time, 2 double trebles in the third and fourth picots, 2 tr in the second picot of the next pattern, pass over one picot, 2 tr in the next, 3 ch, join to the twelfth stitch of the 15 ch, 11 ch; repeat from the beginning of the row.

Second Row.—Work 1 tr in the first stitch, 1 ch, pass over one stitch, 1 tr in the next, and repeat to the end of the row.

Third Row.—Work 1 dc under 1 ch, 5 ch, pass over three stitches, 1 dc in the next, and repeat.

Fourth Row.—Work 1 dc in the third stitch of 5 ch, 3 ch, 1 dc in the third stitch of the next 5 ch, and repeat.

For the edge:

First Row.—Work 1 dc in the two picots in the depth of the scallop, working through both at the same time, 3 ch, pass over one picot, 1 dc in the next, 3 ch, 1 dc under the bar between two patterns, 3 ch, 1 dc in the next picot, 3 ch, 1 dc in two picots together, 3 ch, 1 dc in two picots together, 3 ch, 1 dc in the next picot, 3 ch, 1 dc under the bar, 3 ch, 1 dc in the next picot, 3 ch; repeat from the beginning of the row.

Second Row.—Work 1 dc under the first 3 ch of the last row, * 6 ch, 1 dc in the next 3 ch, 1 ch, 1 dc under the next 3 ch; repeat from the star seven times more, then repeat from the beginning of the row.

EASY LACE.

This lace is worked with fine honiton braid, and No. 40 thread.

First Row.—Fasten the thread in the first picot of the braid, 5 ch, miss one picot, fasten with sc in the next picot, 5 ch, miss one picot, fasten with sc in the next, 3 ch, 5 double trebles with 2 ch between in the space between the medallions, 3 ch, fasten with sc in the first picot of the next medallion, 5 ch, miss one picot, fasten with sc in the next, 5 ch, miss one picot, fasten with sc in the next, put the hook through the next picot and through the first picot of the next medallion, thread over, draw through both picots, bringing them close together and fastening them with an sc; put the needle through the next picot, thread over, draw through all three stitches and fasten as before; 5 ch, miss one picot, fasten with an sc in the next, and so continue, working the groups of 5 double trebles in every alternate space between the medallions for the point of the scallop.

Second Row.—Work 1 sc, 1 dc, 2 tr, 1 dc, 1 sc in every one of the spaces around the scallop, giving it a heavy edge of little scallops.

For the heading:

First Row.—Fasten the thread in the first picot, 2 ch, 1 dc in the same place, miss one picot, 2 dc in the next, miss two picots, thread over twice, put the needle through the last picot and the first picot on the next medallion, thread over and draw through the picots bringing them firmly together, thread over and finish as a treble; make two more trebles in the space formed by drawing the picots together between the medallions, 2 dc in the next picot, miss one picot, 2 dc in the next, 2 ch, 1 dc in the center of the bar between the medallions, 2 ch, 2 dc in the first picot of the next medallion, and proceed as before.

Second Row.—Work 4 ch, miss two stitches, 1 tr in the next, 2 ch, miss two, 1 tr in the next, 1 tr in each double treble of the previous row, 2 ch, miss two, 1 tr in the next, and continue across, always putting 1 tr over each double treble.

Third Row.—This is like the second, except that 5 tr's are worked over the 3 tr's, and one less tr and 2 ch are worked on either side of the group of tr's.

Fourth Row.—Like the third, except that 7 tr's are worked over the 5 tr's, with one less tr and 2 ch on either side of the group of tr's.

Fifth Row.—Work 1 tr in each stitch all the way across.

CROCHETTED FEATHER-EDGE BRAID.

Outside Row.—Join in the first picot and work 1 sc in each of the next six picots, 10 ch, 1 tr in the fourth stitch of the 10 ch, miss four picots on the braid, 3 tr in the next picot, * miss five picots, 3 tr in the next; repeat from the star three times, then 1 sc in the first tr made; 7 ch, 1 sc in the fourth stitch of the 10 ch, 3 ch, miss four picots, 1 sc in each of the next four picots, draw through the second sc worked on the braid, 1 sc in the next picot, draw

the stitch through the first sc worked in the braid, 1 sc in the next picot; 1 ch, and 1 sc in the next picot three times, 2 ch, 1 sc in the next picot, 3 ch, 1 sc in the next, 5 ch, 1 dc in the second of the 5 ch, 1 ch, miss one picot, 1 sc in the next, * 5 ch, 1 dc in the second of the 5 ch, 1 ch, miss one picot, 1 sc in the next; repeat from the star three times more, 3 ch, 1 sc in the next, 1 ch, 1 sc in the next, 1 ch, 1 sc in each of the next seven picots.

Repeat from the first 10 ch, joining each scallop as you work. Fasten the thread securely, then join to the picot on the unworked side of the braid just over the center of the first star worked for the inside row of crochet.

Inside Row.—Work 1 dc in the middle picot of the braid, 1 ch, 1 dc in the next, 1 ch, 1 dc in the next, * 13 ch, miss three picots, 1 sc in each of the next two picots, 1 ch, 1 sc in the next, 2 ch, 1 sc in the next, 7 ch, miss two picots, 1 sc in the third stitch of the 10 ch, 1 tr in the fifth stitch, miss four

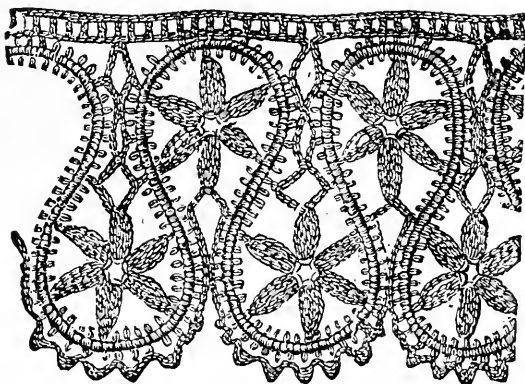


FIG. 158

picots, 3 tr in the next, * miss five picots, 3 tr in the next; repeat from the star three times, 1 sc in the last stitch of the 10 ch, 7 ch, 1 sc in the fifth stitch of the 10 ch, 4 ch, miss four picots, 1 sc in the next, 4 ch, 1 sc in the third stitch of the first 7 ch, 2 ch, miss two picots, 1 sc in the next 2 ch, 1 sc in the next picot, draw through the next chain in the braid at the beginning of the scallop, 2 ch, miss one picot, 1 sc in the next, 1 ch, 1 sc in each of the next 5 ch, 1 sc in the eighth stitch of the 13 ch (worked after first joining the thread to the braid), 7 ch, miss three picots, 1 dc in the next; then 1 ch, 1 dc in the next, four times, and repeat from the first star in this row.

Heading: Work 1 tr in the first dc worked in the last row, 1 ch, miss one stitch, 1 tr over the next. Repeat this until the seventh stitch of the 13 ch, work 1 tr in this, miss the next stitch of the 13 ch, and continue as before. (See Fig. 158.)

CROCHETTED POINT LACE.

Use linen thread No. 100 and a fine crochet needle. This pattern requires three lengths of honiton braid. (Fig. 159.)

Fasten the thread in the first picot, 3 ch, miss one picot, 1 dc in the next, 1 ch, miss one picot, 1 dc in the next, 1 ch, miss one picot; put the needle through the last picot of the medallion and the first one of the next, thread-over, and fasten with a dc, miss one picot, 1 dc in the next, 1 ch, miss one, 1 dc in the next, 1 ch, miss one, 1 dc in the next, 1 dc in the first picot of the opposite medallion on the other piece of braid, 1 ch, miss one, 1 dc in the next, 1 ch, miss one, 1 dc in the next; thread over, put the needle through the last and first picots as before, draw together and fasten with a dc, miss one picot, 1 dc in the next, 1 ch, miss one, 1 dc in the next, 1 ch,

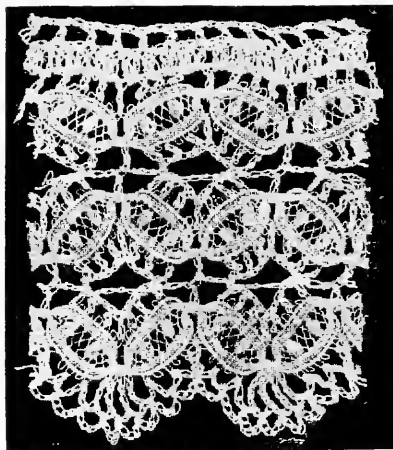


FIG. 159.

miss one, 1 dc in the next; fasten to the first dc on the opposite medallion; 7 ch, fasten between the last two dc's on the other end of the diamond, 3 ch, 1 dc in the space between the medallions, 1 dc in the opposite space on the other length of braid, 3 ch, 1 dc in the first picot of the next medallion, 1 ch, miss one, 1 dc in the next, 1 ch, miss one, 1 dc in the next; thread over, put the needle through the last and first picots as before, thread over, draw together and fasten with a dc; repeat.

For the edge:

First Row.—Fasten the thread in the first picot, 5 ch, miss one, 1 sc in the next, 5 ch, miss one picot, 1 sc in the next, 3 ch, 4 tr with 2 ch between in the space between the medallions; 3 ch, 1 sc in the first picot, 5 ch, miss one, 1 sc in the next, 5 ch, miss one, 1 sc in the next; put the needle through the last two picots and the first two on the next medallion, draw the thread through all four picots, and fasten with a dc; 5 ch, miss one, 1 sc in the next, 5 ch, miss one, 1 sc in the next, 3 ch, 4 tr with 2 ch between in the space, 3 ch, fasten in the next picot; repeat.

Second Row.—Work 5 ch, fasten in the first 5 ch, 5 ch, fasten in the next 5 ch, 5 ch in each 2 ch between the tr's, 5 ch, fasten in 3 ch, 5 ch, fasten in 5 ch, 5 ch, put your needle through the last and first 5 ch, draw together and fasten with an sc; repeat.

For the heading.

First Row.—Work 5 ch, miss one picot, 1 dc in the next, 1 ch, miss one, 1 dc in the next, 1 ch, miss one, put your needle through the last and first picots, thread over, fasten with dc, 1 ch, miss one, 1 dc in the next, 1 ch, miss one, 1 dc in the next, 1 ch, miss one, 1 dc in the next, 2 ch, 1 dc in the space, 2 ch, 1 dc in the next picot.

Second Row.—Work 2 ch, 2 dc in the first space, 2 dc in the next space, 3 dc in 2 ch; repeat, putting 2 dc in each 1 ch, and 3 dc in each 2 ch.

Third Row.—Work 4 ch, miss 2 dc, 1 dc in the next, 2 ch, miss two, 1 dc in the next; repeat.

This can be made as wide as desired, by adding lengths of braid.

KANSAS LACE.

This is made with the finest feather-edge braid, and No. 70 thread.

First Row.—Fasten the thread in the first picot of the braid, 1 sc in each of the next six picots, 6 ch, pass over four picots, 1 double treble in each of the next eight picots, and repeat from the beginning until you have a strip about a third longer than you wish the finished lace to be.

Second Row.—Make 3 ch, 1 tr, 1 ch between each of the single crochets of the previous row, 5 ch, throw the thread over the needle twice, put the hook under the first 6 ch of the previous row, crochet the stitches off until but two are left on the hook, throw the thread over once, put the hook under the second 6 ch, crochet all the stitches off, 2 ch, 1 tr in the hole just made, 5 ch, repeat from the beginning of the row, 2 ch; turn.

Third Row.—Make 1 tr in each of the next three stitches, 3 ch, pass over three stitches, 1 tr in each of the next three stitches, and so continue across the row; turn.

Fourth Row.—Make 3 tr in 3 ch of the previous row, 3 ch, 3 tr in the next 3 ch, and so continue across the row; turn.

The fifth and sixth rows are like the fourth. This finishes the heading. For the edge:

First Row.—Fasten the thread in the first picot of the braid, 1 double treble in each of the next five picots. These double trebles must come exactly under the six single crochets of the heading. In making the double trebles the last loop of each stitch must be left on the needle and all drawn into one stitch at the last; 3 ch, pass over four picots, 1 tr, 1 ch in each of the next nine picots, 3 ch, pass over four picots, and repeat from the beginning of the row; fasten the thread and begin again.

Second Row.—Make 3 tr under the first 1 ch of the scallop, leaving the last loop of each tr on the hook, and drawing all through together, 3 ch, 2 tr back in the space between the 3 tr just made and the 5 tr of the previous row; now make 3 tr under the second 1 ch of the scallop, drawing all the stitches into one as before, 3 ch, 2 tr in the space between the 3 tr just made and the 2 tr of the previous row. Repeat until there are eight of the 3 tr's

and seven of the 2 tr's in the scallop, then make 1 ch, and begin the 3 tr's in the next scallop; repeat across the lace and fasten.

LACE WITH DAISY-LEAF EDGE.

This lace is made with No. 50 thread, and the honiton braid having a medallion pattern.

First Row.—Work a daisy leaf in each of the six picots of each medallion. Make 3 ch between each daisy leaf across the medallion, but no chain stitches between the leaves which connect the medallions. To make the daisy leaf, work three long trebles in each picot, leaving the last stitch of each on the hook and drawing all through together. To make the long trebles, throw the thread over three times, instead of twice as is usually done.

Second Row.—Make 4 ch, 1 tr in the first 3 ch between the medallions, 2 ch, 1 tr in the next 3 ch, 2 ch, 5 tr with 2 ch between in the third 3 ch, 2 ch, 1 tr in the fourth 3 ch, 2 ch, 1 tr in the fifth 3 ch, put the needle through the first 3 ch of the next medallion, thread over, and draw the two medallions firmly together, fastening with a slip-stitch; then 2 ch, 1 tr in the second 3 ch of the second medallion, 2 ch, 5 tr in the third 3 ch, and so continue all the way across.

Third Row.—Make 1 dc, 2 tr, 1 dc in each 2 ch of the previous row.

For the heading:

First Row.—Fasten the thread and make 1 tr in each of the six picots of the first medallion, separating the 1 tr's by 1 ch. Keep the stitch of the last tr on the hook, make 1 long tr in the space between the last tr and the bar joining the two medallions. There are now two stitches on the hook. Make 1 long tr close to the bar on the next medallion. There are now three stitches on the hook. Make 1 tr in the first picot, draw all the stitches on the hook into one stitch, make 1 ch, and so continue to the end of the row.

Second Row.—Make 1 tr, 1 ch over the first 5 tr of the last row, make a shell (3 tr, 1 ch, 3 tr) in the space over the bar between the medallions, * 1 ch, 1 tr over the middle 4 tr of the next medallion, 1 ch, shell over the bar between the two medallions; repeat from the star to the end of the row.

Third Row.—Make 1 tr, 1 ch over the 1 tr's of the last row, shell in shell, and so continue to the end of the row.

Fourth Row.—Like the third.

NOVELTY SCALLOP LACE.

Two rows of narrow novelty braid are used for this pattern. (Fig. 160.)

To make the top edge, fasten the thread in the first loop, 3 ch, dc in the same loop, 2 dc in the next loop, same in the next, and in each succeeding loop until you crochet the length of the braid.

On the opposite side of the braid, fasten the thread into the first loop, 3 ch and 2 dc in the same loop, 5 ch, 3 dc in the third loop (skipping one loop), 5 ch, 3 dc in the fifth loop, and so on across the braid, skipping one

loop each time; then take another piece of braid the same length, fasten the thread in the first loop, 3 ch and 2 dc in the same loop, 2 ch and fasten in the third or middle stitch of the first chain of the piece just finished, with single crochet, 2 ch and 3 dc in the third loop of the last piece, skipping one loop as in the first piece, 2 ch and sc in the third stitch of the next chain of the opposite side, thus fastening the two braids together.

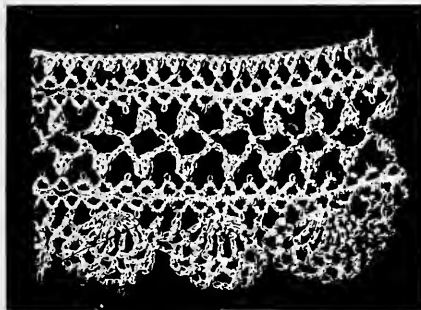


FIG. 160.

To make the scallop, fasten the thread in the first loop of the bottom edge, 1 sc, 1 ch, 1 tr in the third loop (skipping one loop), 1 ch, 1 tr in the same loop, repeating six times, 1 ch and 1 sc in the fifth loop, skipping one; turn your work, 4 ch and 1 sc between the first and second of the seven long stitches, 4 ch, 1 sc between the second and third, 8 tr, until you get to the other side of the

scallop, fastening with a dc in the first chain or starting point; turn the work, 4 ch and 1 dc in the first chain, 4 ch, 1 dc in the next chain, and so on around the scallop; after fastening in the last chain, 2 ch and fasten in the first loop of the braid, and you have one scallop finished.

A pretty narrow edge can be made by using one row of braid with the same scallop and crocheting an edge on the other side for a heading.

FAIRY LACE.

This is one of the most beautiful of all the laces made with novelty braid. It is especially pretty for the dresses of little children. It is made of No. 90 thread, and a fine braid having three small medallions like the honiton braid, then a strip of feather-edge braid of about the same length as the three medallions, then another strip of the medallions. Begin by fastening the thread in the feather-edge braid.

First Row.—Make 1 sc in the fifth loop of the feather-edge braid, 5 ch, 1 sc in the third loop, 7 ch, 1 sc in the first loop of the first medallion, 7 ch, 1 sc in the last loop of the medallion, 7 ch, 1 sc in the first loop of the next medallion, and so continue until you reach the feather-edge braid again, 5 ch, pass over one picot of the feather-edge braid, 3 tr in the next, 5 ch, pass over two picots of feather-edge, 3 tr in the next, and so continue until the medallions are reached again. There will be four groups of the 3 tr's across the feather-edge braid. Work across the next three medallions with 7 ch and 1 sc as before.

The next strip of feather-edge braid forms the scallop. * Make 7 ch, form a picot by catching back into the second stitch of the chain just made,

2 ch, pass over one picot of feather-edge braid and fasten with a slip-stitch in the next, and continue from the star across the feather-edge braid, then work across two strips of honiton and one of feather-edge as before. The next strip of feather-edge forms the top of the lace, and after the last 7 ch is fastened in the last picot of honiton braid, proceed as follows: Make 1 ch, pass over one picot, 1 tr in the next, and so continue until you reach the last picot of the feather-edge braid, which will then be drawn in a half circle. Now * make 3 ch, fasten with sc in the middle of 7 ch opposite, 3 ch, pass over three picots of the medallion, fasten with sc in the next; repeat from the star across the medallions, * 2 ch, fasten in the center of 5 ch opposite, 2 ch, pass over one picot, 3 tr in the next; repeat from the star across the feather-edge, work across medallions as before, then work across the next feather-edge for the scallop. Work in this way until the lace is as long as desired; the scallops will all be connected, but there will be no work on the inside to hold the inner edges of the braid together. Commence at the beginning again, and work as before until you come to the inside of the scallop, then work an sc in nine of the middle picots of the feather-edge braid, and work toward the top of the scallop, fastening the 2 ch's in the 5 ch's, and the 3 ch's in the 7 ch's. When the top of the braid is reached, * make 5 ch, pass over one picot in the feather-edge braid, fasten with sc in the next, and repeat from the star until the next medallion is reached. Any heading preferred may be put on this lace.

FANCY LACE.

Take a piece of braid the length required. (Fig. 161.)

First Row.—Fasten the thread in the first picot, 4 ch, 1 dc in the next picot, 2 ch, 1 dc in the next; repeat across the braid.

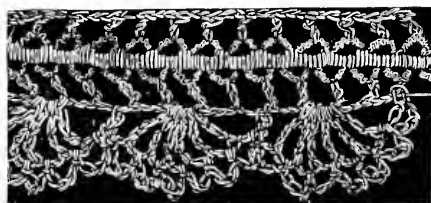


FIG. 161.

Second Row.—Work 3 ch, miss one space, 6 tr separated by 2 ch in the next space, 3 ch, miss one space and fasten with sc in the next space, 3 ch, miss one space, 6 tr separated by 2 ch in the next, 3 ch, miss one space, fasten with sc in the next space; repeat

across the braid.

Third Row.—Work 5 ch, fasten with sc in 3 ch, 5 ch, fasten in 2 ch between the first and second tr's, 5 ch, fasten in the next 2 ch, 5 ch, fasten in the next 2 ch, 5 ch, fasten in the next 2 ch, 5 ch, fasten in the next 2 ch, 5 ch, fasten in 3 ch, put the needle through the next 3 ch, thread over, and draw through. Draw the scallops closely together and fasten with an sc; repeat across the braid.

DOUGHNUT LACE.

Two kinds of straight novelty braid are used for this lace. Be sure, when purchasing it, that the picots on each kind are the same distance apart. Use the heavier braid for the upper row. The crocheted part of the lace consists of two rows of wheels, with a row of braid for the heading, and one row between the wheels. The wheels each have a large hole in the center with a heavy edge around it, giving them the appearance of the doughnuts cut out with a cutter made for the purpose.

First Row.—To make the wheels, first wind the thread twenty-five times around a common lead pencil; slip it off carefully, put the thread around the needle, make 4 ch, thread over the needle, and make a stitch around the circle similar to a treble. Instead, however, of crocheting off two stitches at first, draw the thread through all but one, and make it as close as possible to the center, as that is what gives the heavy look. Repeat this thirty-five times, then fasten with a single crochet to the first stitch made. Now make 5 ch, pass over two trebles, fasten with 1 sc in the next stitch, and so continue all around the scallop when you should have fourteen of the little loops, then fasten securely, and break the thread.

Second Row.—Make the second wheel the same as the first until there are eleven of the little loops around the outer edge, then make 2 ch, fasten with an sc in the center of one of the loops of the last wheel, 2 ch, fasten with an sc in the last wheel, and so continue, thus joining the two wheels by three loops. Continue until the wheels are as long as the strips of braid.

Third Row.—Fasten the thread in the first picot of the braid, 2 ch, fasten with an sc in the fourth little loop of the wheel from the loops joining the wheels, 2 ch, pass over one picot in the braid and fasten with an sc in the next, 2 ch, fasten in the next loop of the wheel, and so continue, fastening four loops of each wheel to the braid. When the wheels are fastened to each piece of the braid, fasten the lower wheels to the upper strip of braid in the same manner.

Fourth Row.—Finish the lower edge of the lace, by making 5 ch and fastening it with an sc in every loop along the lower part of each wheel.

Fifth Row.—Make 1 dc, 2 tr, 1 dc in every loop made by the last row.

Heading: Fasten the thread in the upper row of braid; 2 ch, pass over one picot, 1 tr in the next, and so continue all the way across.

POINTED-SCALLOP NOVELTY LACE.

Fasten the thread to the first picot of the braid. (See Fig. 162.)

First Row.—Work 5 ch, * 1 tr, 2 ch, 1 tr, 2 ch; repeat from the star for the length required.

Second Row.—Work 7 dc, 9 ch; repeat.

Third Row.—Work 5 dc over the seven of the last row, 6 ch, 1 dc in the middle of 9 ch, 6 ch; repeat.

Fourth Row.—Work 3 dc over the five of the last row, 4 ch, 5 dc, 4 ch; repeat.

Fifth Row.—Work 1 dc, 4 ch, 7 dc, 4 ch; repeat.

Sixth Row.—Work 9 ch, 5 dc; repeat.

Seventh Row.—Work 6 ch, 1 dc over 9 ch, 6 ch, 3 dc; repeat.

Eighth Row.—Work 6 ch, 1 dc; repeat.

Ninth Row.—Work 7 dc, 5 tr, 5 ch, catch back into first to form a picot, 5 tr, 7 dc; repeat.

For the heading:

First Row.—Fasten the thread to the braid, 6 ch, thread over the needle, insert hook in second picot of braid, thread over, draw through two stitches, thread over, insert the hook in the next picot but one, thread over, draw through two, thread over, draw through three; repeat from the beginning.

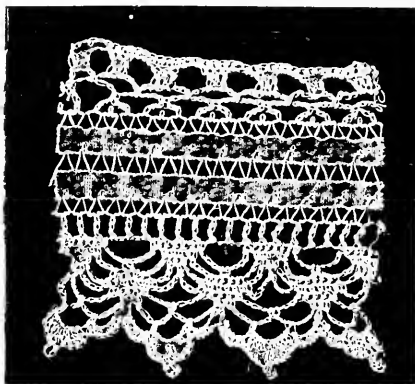


FIG. 162.

Second Row.—Work 7 ch, 1 dc over each 6 ch of the previous row.

Third Row.—Work 3 tr over each 7 ch of the previous row, 4 ch; repeat.

Fourth Row.—Work 3 dc over each 3 tr, 3 dc over each 4

ch of the third row.

FEATHER-EDGE BRAID LACE.

Use fine feather-edge braid, No. 50 thread and a fine steel hook.

Fasten the thread in a picot near the end of the braid, 5 ch, miss two picots, 1 tr in each of the next six picots, * 3 ch, miss three picots, put the hook through the fourth picot and draw the thread through, leave on the hook, miss three picots, repeat; then throw the thread over and draw through the three stitches on the hook, 3 ch, miss three picots, 1 tr in each of the next six picots, 2 ch, sc in the third of 5 ch, 2 ch, miss two picots, sc in next picot, sc in picot on the opposite edge of the braid.

Then 5 ch, miss two picots, 1 tr, miss one picot, 1 tr, until you have 8 tr with one picot between, 2 ch, sc in the third stitch of 5 ch, 2 ch, miss two picots, sc in the next, sc in picot on the opposite edge of the braid, 5 ch, miss two picots, 1 tr in each of the next six picots, taking up also six picots on the opposite edge of the braid from last 6 tr of the first point. Repeat from the star, fasten first 3 tr of the 8 tr with one picot between to the first scal-

lop by taking up corresponding loops opposite to the last 3 tr of the first scallop.

MEDALLION BRAID LACE.

Take a piece of medallion gimp braid the required length, spool cotton No. 36 and medium-sized crochet needle. (See Fig. 163.)

First Row.—Work 3 ch, 1 tr in the second picot, 1 ch, 1 tr in the third picot; repeat all the way across the braid, putting 1 ch, 1 tr in each picot.

Second Row.—Work 5 ch, miss one space, 1 sc in the next, 5 ch, miss one space, 1 sc in the next, 5 ch, miss one space, 1 sc in the next, 7 ch, miss two spaces, 1 sc in the next; repeat across, putting three 5 ch's between each 7 ch.



FIG. 163.

Third Row.—Work 5 ch, 1 sc in first 5 ch, 5 ch, 1 sc in the next 5 ch, 3 ch, 8 tr in 7 ch, 3 ch, 1 sc in the next 5 ch, 5 ch, 1 sc in the next 5 ch, 5 ch, 1 sc in the next 5 ch, 3 ch, 8 tr in

7 ch, 3 ch, 1 sc in the next 5 ch.

Fourth Row.—Work 5 ch, 1 sc in the first 5 ch, 5 ch, 1 sc in the next 5 ch, 3 ch, 8 tr in 8 tr, 3 ch, 1 sc in the next 5 ch, 5 ch, 1 sc in the next 5 ch, 3 ch, 8 tr in 8 tr; repeat across.

Fifth Row.—Work 5 ch, fasten in the first 5 ch, 3 ch, 8 tr in 8 tr (each separated by 1 ch), 3 ch, fasten in the next 5 ch, 3 ch, 8 tr in 8 tr (each separated by 1 ch); repeat across.

Sixth Row.—Work 5 ch, fasten with sc in first tr, 5 ch, 1 sc in next tr, 5 ch, 1 sc in next tr; repeat across.

GRANDMA GARFIELD LACE.

Use fine feather-edge braid and No. 90 thread.

Fasten the thread in the first picot of braid, 6 ch, miss three picots, 1 sc in the next, 6 ch, miss three picots, 1 sc in the next, 6 ch, miss three picots, 1 sc in the next, 6 ch, 1 tr in each of the next six picots, 6 ch, miss three picots, 1 tr in each of the next six picots, 6 ch, miss three picots, 1 sc in the next, 6 ch, miss three picots, 1 sc in the next, 6 ch, miss three picots, 1 tr in each of the next six picots, 6 ch, miss three picots, 1 tr in each of the next sixteen picots, 3 ch, 1 sc in last 6 ch mentioned above, 3 ch, miss three picots, 1 tr in each of the next six picots, 3 ch, 1 sc in the middle of 6 ch between the clusters of tr's, 3 ch, miss three picots, 1 tr in each of the next six picots, 3 ch, 1 sc in opposite 6 ch, 3 ch, miss three picots, 1 sc in the next, 3 ch, 1 sc in opposite 6 ch, 3 ch, miss three picots, 1 sc in next, 3 ch, 1 sc in opposite 6 ch, 3 ch, 1

tr in each of the next six picots, 3 ch, 1 sc in opposite 6 ch, 3 ch, miss three picots, 1 tr in each of the next six picots, 3 ch, 1 sc in opposite 6 ch, 3 ch, miss three picots, 1 sc in the next, 3 ch, 1 sc in opposite 6 ch, 3 ch, miss three picots, 1 sc in the next, 3 ch, 1 sc in opposite 6 ch, 3 ch, miss three picots, 1 sc in the next, 3 ch, 1 sc in opposite 6 ch, 3 ch, miss three picots, 1 sc in the next, 3 ch, 1 sc in opposite 6 ch, 3 ch, miss three picots, 1 sc in the next. This finishes one scallop.

Then fold the braid back smoothly against the edge of the scallop, and with the hook pick up one picot on each side of the braid, draw the thread through, leaving the loop on the hook, and repeat until the 16 sc of the scallop are reached; then draw the thread through two loops at a time, until they are all worked off the hook but one; then repeat from the first.

BRAID AND SPIDER-WEB LACE.

Fasten the thread to the first picot of the braid, and for the first row go across the length required with 1 tr, 1 ch, in each picot. (See Fig. 164.)

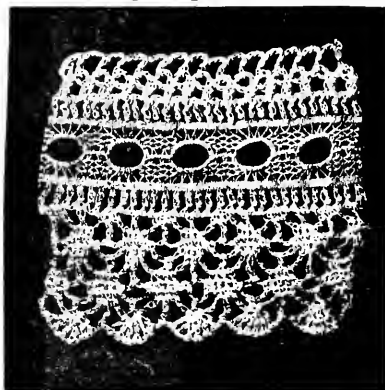


FIG. 164.

Second Row.—Work 3 dc (middle one over a tr of previous row), 3 ch, 1 tr, 3 ch; repeat. Leave a space of 2 tr's of last row between each.

Third Row.—Work 4 ch, 1 tr over second dc of last row, * 3 ch, 3 dc (middle one over treble of the last row), 3 ch, 1 tr; repeat from the star.

Fourth Row.—Work 5 dc over 3 dc of the last row, 5 ch; repeat.

Fifth Row.—Work 3 dc over the 5 dc of the last row, 3 ch, 1 tr over 5 ch, 3 ch; repeat.

Sixth Row.—Work 4 ch, * 1 tr over the second dc of the last row, 3 ch, 3 dc over 1 tr of last row, 3 ch; repeat from the star.

Seventh Row.—Work 5 dc over 3 dc, 5 ch; repeat.

Eighth Row.—Work 3 dc, 3 ch, 1 tr, 3 ch; repeat.

Ninth Row.—Work 4 ch, 1 tr over the second dc, 1 ch, 6 tr, each separated by 1 ch over 1 tr of the last row; repeat.

For the heading:

First Row.—Like first row above.

Second Row.—Work 4 ch, 2 tr over 1 ch in the first row, 3 ch, thread over, * put the hook around the 2 tr just made and finish the treble as usual, 2 tr over the next space but one, 3 ch; repeat from the star.

Third Row.—Work 3 ch, 1 tr over each little loop made by the 3 ch of the previous row.

CENTENNIAL LACE.

This lace is made with No. 50 thread, fine rick-rack braid and a sharp-pointed crochet hook. The stitches should be pulled out loosely; if the worker can not succeed in doing that she will be obliged to make more chain stitches.

First Row.—Fasten the thread in the first point of the braid, 1 ch, 1 tr in the depression between the two points, 1 ch, 1 sc in the next point, 1 ch, 1 tr in the depression between the next two points; and so continue until three of the 1 tr's have been made, 1 ch after the third 1 tr, fasten with sc in the next point, sc in the next point, 1 ch, 1 tr in the next depression, 1 ch, 1 sc in the next point, 1 sc in the next point, * 1 ch, 1 tr in the next depression, 1 ch, 1 sc in the next point, and continue from star until there are three more 1 tr's, 1 ch, fasten with sc in the next point; turn.

Second Row.—Make 6 ch, fasten with sc in the first 1 ch, * 5 ch, fasten in next 1 ch; repeat from the star to center of scallop, 5 ch, 1 tr in 1 ch before middle 1 tr of scallop, 1 ch, 1 tr in 1 ch on the other side of 1 tr of scallop, 5 ch, fasten in the next 1 ch, * 2 ch, fasten in the middle of opposite 5 ch, 2 ch, fasten in next 1 ch, repeat from the star until all the 5 ch's are joined; * 1 ch, 3 tr in the next depression of the braid, 1 ch, fasten in next point; repeat from the star twice more.

Begin again at the first row, and continue until the lace is long enough, then repeat the pattern on the other side of the braid, joining it all together.

For the scallop:

First Row.—Make 3 tr in each of the 1 ch's before and after the 3 tr's of the previous row, separating each of these 3 tr's by 2 ch, and fastening the last 3 tr of each scallop in the center of the lace network.

Second Row.—Make a scallop in each space between the last tr's as follows: 2 dc, 2 tr, 2 long trebles, 2 tr, 2 dc.

For the heading:

First Row.—Same as first row of scallop.

Second Row.—Make 3 tr in the space between the first two 3 tr's of last row, 2 ch, 3 tr between the next two 3 tr's, 2 ch, and so continue until you have made a group of 3 tr's between all the tr's of the last row of scallops except the last two. A half star is then worked in the depression between the scallops to bring that part of the edge up even with the rest. The half star is worked as follows: Make 9 ch, fasten with sc in first tr of last group of tr's of previous row, 4 ch, fasten in middle stitch of 9 ch, 4 ch, fasten in last tr of last group of tr's, 4 ch, fasten in middle stitch of 9 ch, 4 ch, fasten in sc between scallops, 4 ch, fasten in middle stitch of 9 ch, 4 ch, fasten in first tr of first group of tr's of next scallop, 4 ch, fasten in center stitch of 9 ch, 4 ch, fasten in last tr of first group of tr's, 4 ch, fasten in 9 ch, 4 ch, 3 tr in chain before 3 tr's of previous row, 2 ch, 3 tr between the next two tr's, and so continue.

Third Row.—Make 2 ch, 3 tr, all the way across. When near the star, make the 3 tr in the last stitch of the last tr of previous row, 2 ch, 3 tr between the last 3 tr made, and the center of star, catching through both the chain and the first prong of the star.

Fourth Row.—Make 2 ch, 3 tr all the way across.

PATSIE LACE.

This trimming, when made of fine thread, is very pretty for the edge of an apron. Use wide embroidered braid.

First Row.—Work 1 tr into a picot of braid, 1 ch; repeat across.

Second Row.—Work 1 cross treble, 2 ch, miss two stitches; repeat across.

Third Row.—Work 5 double trebles under each 2 ch of last row.

Fourth and Sixth Rows.—Like the second row.

Fifth Row.—Work 1 tr in a stitch of last row, 1 ch, miss one stitch; repeat across.

Seventh Row.—Work 1 dc into a cross treble, 6 ch; repeat across.

Eighth Row.—Work 1 tr into the fourth stitch of 6 ch, 3 ch, 1 dc in the first stitch of 6 ch, 1 tr in the same stitch the last tr was worked in, 1 ch, 5 double trebles under next 6 ch, 1 ch; repeat across.

Ninth Row.—Work 1 dc in 1 ch, 7 ch; repeat across.

Repeat the eighth and ninth rows once more.

Fourteenth Row.—Like the eighth row.

Fifteenth Row.—Work 1 dc in 1 ch, 3 ch, 1 dc in picot of last row, 3 ch, 1 dc in next chain, miss one stitch, 1 tr in the next, * 3 ch, 1 dc in the first, 1 tr in next stitch, repeat from the star twice more, working 2 tr in the third of 5 double trebles of last row, 1 ch. Repeat from the beginning of the row.

When making this for an apron, the side is finished by working 3 ch, 1 dc in the first, 1 dc in corner stitch of 5 tr of the fourteenth row, and so continue up the side.

OLD LADY LACE.

Use mignardise braid and fine thread. (See Fig. 165.)

First Scallop.—Work 3 tr in two picots together; repeat seven times; the last cluster is worked into a picot on one side and one on the other to draw the scallop together; break the thread and fasten at the back of the work.

The filling of all the scallops is worked in the same way.

For the edge:

First Row.—Work 1 sc into two picots together (one taken from each side of the scallop), 2 ch, 1 sc in next picot, * 4 ch, 1 sc in next picot; repeat from the star five times, 2 ch; repeat across.

Second Row.—Work 1 sc under 4 ch, * 1 sc, 1 dc, 2 tr, 1 dc, 1 sc, under

the second 4 ch of last row; repeat from the star three times, 1 sc under the next 4 ch, 1 ch; repeat across.

For the heading:

First Row.—Like the first row of edge.

Second Row.—Work 1 long treble under the first 4 ch, keep the top loop on the hook, 1 tr under next chain, work off the loops on the hook together, 3 ch, 1 sc under next chain, 4 ch, 1 sc under next, 5 ch, 1 sc under next, 4 ch, 1

sc under next, 3 ch, 1 tr under next; keep the top loop on the hook, 1 long treble under next chain, work off all the loops on the hook together; repeat across.

Third Row.—Work 1 tr under 4 ch of last row, 3 ch; repeat across.

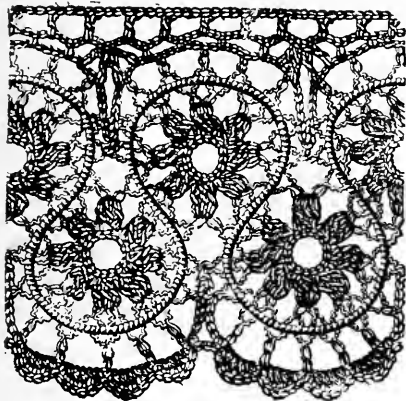


FIG. 165.

1 tr in each of the next six picots, 3 ch; repeat to the end, then 3 ch and turn.

Second Row.—Work 3 tr in the first 3 ch of preceding row, then make one picot (by making 3 ch and fastening into the top of the last tr with a slip-stitch), 3 tr in the same place, one picot, 3 tr in the same place, one picot, 3 tr in the same place (12 tr in all); then work 12 tr and three picots in the next 3 ch, and so continue to the end.

This is very easy and very pretty.

KANSAS EDGING.

This is made with narrow, open braid. Make the heading first by working 1 tr in every hole on the top edge along the whole length.

Now work the lower edge as follows:

First Row.—Work 1 double in a stitch, 3 ch, miss two holes; repeat.

Second Row.—Work 1 tr in the middle stitch of 3 ch, 3 ch, 1 double in the first stitch (at the head of the treble), 1 ch, 1 tr in the same place as the last tr; repeat.

This is very pretty in linen. If liked, the braid can be worked with colored floss, for a variation.

FRENCH EDGING.

This is made with fine honiton braid and No. 40 thread. (See Fig. 166.)

Join two lengths of the braid as follows: Work 1 dc over a bar between two patterns of braid, 1 dc over the bar between two patterns of the second length of braid, 1 dc over the first bar again, 1 dc over the second bar, 10 ch; and so continue across the braid.

For the edge:

First Row.—Work 1 tr in the center picot on each of two patterns together, 1 ch, pass over one picot, (1 tr, 2 double trebles and 1 tr, each separated by 3 ch) under the bar between two patterns, 2 ch; repeat from the beginning of the row.

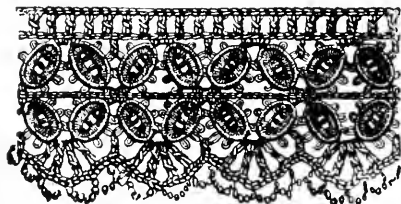


FIG. 166.

Second Row.—Work 5 ch, fasten with sc in the first 3 ch of previous row, 5 ch, fasten in next 3 ch; and so continue across the row.

For the heading:

First Row.—Work 1 tr in the center picot on each of two patterns together, 3 ch, 3 dc under the bar between patterns, 3 ch; repeat from the beginning to the end of the row.

Second Row.—Work 1 tr in a stitch, 1 ch, pass over one stitch; repeat to the end of the row.

PICOT-CHAIN INSERTION.

With a hook, draw nine picots of fine novelty braid one through the other to form a chain inside of a loop of braid; fasten firmly with the hook or needle and thread. Then draw the next nine picots one through the other to form a scallop on the other side, and so continue to any length desired.

NARROW PICOT-BRAID INSERTION.

Work 1 double in the first picot, 5 ch, 1 double in the second stitch of the 5 ch, miss one picot, and repeat to the end.

The other edge is worked in the same way.

MINNESOTA LACE.

This lace is made of No. 60 thread and fine mignardise gimp, and is pretty for the bottom of skirts for little girls. (See Fig. 167.)

First Row.—Make 2 ch, 1 tr in each picot on both edges of the braid.

Second Row.—Work 1 dc in each of the first fourteen stitches, 3 ch, pass over two stitches, 2 tr's separated by 3 ch in the next stitch, 3 ch, pass over two stitches; repeat from the beginning to the end of the row.

Third Row.—Pass over the first stitch of the previous 14 dc, 12 dc, pass

over the last stitch of 14 dc, 3 ch, 1 tr over tr of previous row, 3 ch, 1 tr in middle stitch of 3 ch of last row, 3 ch, 1 tr in same stitch, 3 ch, 1 tr over next tr, 3 ch, pass over first stitch of next 14 dc, 1 dc in each of the next 12 dc, and so on to the end of the row.

Third Row.—Same as second row, except that the tr's are increased by two and the dc's decreased. All other rows are the same. The tr's must always be increased by making two in the center stitch.

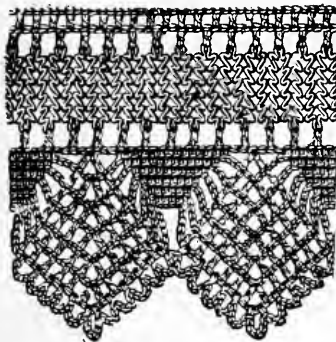


FIG. 167.

two patterns of the gimp; repeat from the beginning of the row for the length required.

Second Row.—Make 1 double treble in the second stitch of 5 ch worked between the clusters of trebles, 7 ch, 1 tr in the next stitch of chain, 7 ch, 1 double treble in next stitch of chain; repeat from the beginning of the row.

Third Row.—Make 1 tr in a stitch, 2 ch, pass over two stitches, and repeat to the end of the row.

Fourth Row.—Make 1 tr in a stitch, 3 ch, pass over three stitches, and repeat to the end of the row.

Fifth Row.—Like third.

Sixth Row.—Make 3 triple trebles (throw thread over three times) in a stitch keeping the top loop of each on the hook, draw through all together, pass over five stitches, 3 triple trebles in the next stitch, 6 ch, 3 triple trebles in the next stitch, pass over five stitches, 3 triple trebles in the next, and so continue to the end of the row.

QUEEN LACE.

To make this lace you will require straight novelty braid with picot edges, honiton braid having a rather wide medallion pattern, and both red and white crochet cotton. (See Fig. 168.) The center of the lace is worked as follows:

First Row.—Begin this with white cotton at the top of the scallop. Make 1 sc in first picot, 2 ch, 1 sc in next picot, and so continue around the

first medallion, 3 ch, 1 sc over the bar between the medallions, 3 ch, 1 sc in each of the first two picots of the next medallion, 2 ch, 1 sc in each of next two picots, 4 ch, 1 sc in last picot of second medallion, and first picot of next medallion, 4 ch, 1 sc in each of next two picots, 4 ch, 1 sc in last picot of third medallion and first picot of next, joining them closely together. Repeat across four medallions; the fifth is worked like the first. The fifth and first medallions form the space between the scallops.

For the star in the center of the scallop work as follows, using white cotton:

First Row.—Make a chain of six stitches, join them in a ring, and work 5 ch, 1 tr in the ring, * 2 ch, 1 tr in the ring; repeat six times more.

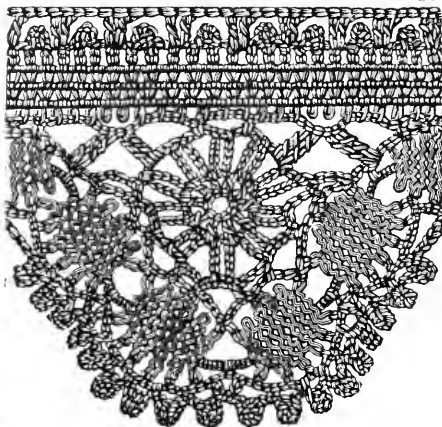


FIG. 168.

Second Row.—Fasten on the red cotton, make 5 ch, 1 double treble in 2 ch of last row, 5 ch, 2 double trebles in next 2 ch, 1 tr in last 4 ch at the end of the fifth medallion, 2 ch, fasten between 2 sc in the middle of the same medallion, 3 ch, 2 double trebles in next 2 ch of star, 2 ch, fasten in next 4 ch of medallion, 2 ch, 2 double trebles in next 2 ch of star, 2 ch, fasten in second picot of fourth medallion, 2 ch, fasten in next 4 ch of medallion, 2 ch, 2 double trebles in next 2 ch of star, 2 ch, fasten in next 4 ch of medallion, 2 ch, fasten in next 4 ch of medallion, 2 ch, 2 double trebles in next 2 ch of star, 2 ch, fasten in next 4 ch of medallion, 2 ch, 2 double trebles in next 2 ch of star, 2 ch, fasten in second picot of medallion, 1 tr in next 4 ch of medallion, 2 double trebles, 4 ch, 2 double trebles, 4 ch, fasten thread and break it off.

For the edge:

First Row.—On the other side of the scallop work, with white cotton, 1 sc separated by 2 ch in each of the picots on the medallion in the depth of the scallop, pass over one picot, 1 sc separated by 2 ch in each of the next five picots on next medallion, 1 ch, 1 sc over the bar, 1 ch, 1 sc separated by 2 ch in each picot on next medallion, 2 ch, 1 sc over the bar, 2 ch; repeat from the beginning of the row.

Second Row.—This is worked with red cotton. Make 1 sc under 2 ch in the depth of the scallop, 4 ch, 1 sc under second 2 ch worked in next medallion, * 4 ch, one picot made by catching back into the first stitch of 4 ch

with 1 sc, 1 sc under next 2 ch; repeat from star twice more, 1 sc under next 2 ch, * one picot, 1 sc under next 2 ch; repeat from star once more; * now make a picot by working 5 ch, and catching back into the second stitch; 1 sc under next 2 ch; repeat from star twice more, one picot like the last, 1 ch, 1 dc under next 2 ch, 1 dc under next, one picot like the last, 1 ch, 1 sc under next 2 ch, * one picot like last, 1 sc under next 2 ch; repeat from star three times more, one picot like the first, 1 sc under next 2 ch, 1 sc in next 2 ch, * one picot like the first, 1 sc in next 2 ch; repeat from star twice more, 4 ch; repeat from the beginning of the row.

For the heading:

First Row.—This is worked with red cotton on the straight row of gimp. Make 1 dc in the first picot, then make a picot with 4 ch, catching back into the first stitch of the 4 ch, 1 dc in next picot, 1 ch; repeat from the beginning of the row.

Second Row.—Work this with white cotton. Make 2 tr between two of the red picots, 2 ch; repeat.

WAVE LACE.

This lace is made on wave braid, the points of which are about one-half inch apart.

First Row.—Make 7 tr with 1 ch between each tr around the point of the braid, having the stitches at nearly equal distances apart, and the last stitch a little more than two-thirds of the distance from the point of the braid to the depression; then without making a stitch, begin the seven trebles on the next scallop, having the first one exactly opposite the last treble on the last scallop. The three trebles near the point of the braid must be a little closer together than the others are.

Second Row.—Make 1 tr between first and second tr's of last row, 1 ch, 1 tr between second and third tr's, 1 ch, 1 tr between third and fourth tr's, 1 ch, 1 tr in the same place, 1 ch, 1 tr between fourth and fifth tr's, 1 ch, 1 tr in the same place, 1 ch, 1 tr between fifth and sixth tr's, 1 ch, 1 tr between sixth and seventh; repeat from the beginning across the row.

Third Row.—Make 1 ch, 1 tr between every two tr's of last row, except in the center of the scallop, where 2 tr's are made between the two groups of tr's, and 1 ch between the tr's in the center of the depression is passed over, thus narrowing it.

Fourth Row.—Make 1 tr between first and second tr's of the last row, one picot, 1 tr between next two tr's, one picot, and so continue across the lace omitting the picots in the depression between the scallop.

For the heading:

First Row.—Fasten the thread with an sc a little to one side of the point of the braid, 3 ch, 1 sc on the other side of the point. These two stitches must correspond to the third and fifth stitches on the points in the edge of the braid. Now make 3 ch, 1 tr about half way between the last sc and the

center of the depression between points, 1 ch, 1 tr on next side of depression, 3 ch, 1 sc a little to one side of point, and so continue across the braid.

Second Row.—Make 2 tr in 1 ch over depression in braid, 1 ch, 2 tr in same place, * 2 ch, (2 tr, 1 ch, 2 tr) in 3 ch at the point of the braid, 2 ch, (2 tr, 1 ch, 2 tr) in 3 ch over depression in braid; repeat from the star.

Third Row.—Fasten with an sc in 1 ch between 2 tr's, 5 ch, 1 sc in 1 ch between next 2 tr's; repeat all the way across.

Fourth Row.—Make 1 tr in first stitch, 2 ch, pass over two stitches, 1 tr in next, and so continue across the row.

KATURA LACE.

This is made of the embroidered novelty braid having picot edges. Two strips of the braid are required to make the pattern. Join the strips together as follows:

First Row.—Fasten the thread in first picot, * 5 ch, 1 tr in next picot, pass over one picot, 1 tr in the next, 5 ch, 1 sc in the next picot; repeat from the star all the way across.

Second Row.—Now take the second strip of braid, * make 1 tr in first picot, pass over one picot, 1 tr in the next, 3 ch, fasten in the middle stitch of 5 ch of the first piece of braid, 3 ch, 1 sc in next picot of the second piece of braid, 3 ch, fasten in second 5 ch of the first piece of braid, 3 ch; repeat from the star all the way across.

For the heading: Make 2 ch and fasten with sc in every picot all the way across.

For the edge:

First Row.—Make 2 ch, 1 tr in first picot, 2 ch, 1 tr in the next; repeat across the braid.

Second Row.—Make 6 double trebles in first treble of last row, * 5 ch, pass over two tr's, 1 sc in the next, 6 ch, pass over 1 tr, 1 sc in the next, 5 ch, pass over 2 tr, 6 double trebles in the next; repeat from the star to the end of the row.

Third Row.—Make 1 double treble in first double treble of the last row, make one picot (4 ch, fastening back with a slip-stitch in first stitch of chain just made), 1 double treble in next double treble of last row, one picot, and repeat until there are eight double trebles over the six double trebles. To do that, the outer double trebles must be on the outside of the other trebles; 6 ch, fasten with a slip-stitch in 6 ch of last row, 6 ch, and begin the double trebles on the next scallop; repeat all the way across.

Fourth Row.—Make 2 ch, 1 tr between the first and second picots, 2 ch, 1 tr between the next two picots; repeat around the scallop, making eight tr's, 1 ch, 1 tr in first 6 ch between the scallops, 1 tr in next 6 ch, 1 ch, 1 tr between the first two picots of the next scallop, and so continue.

Fifth Row.—Fasten the thread with a slip-stitch in the first 3 ch be-

tween the trebles of the last row, 3 ch, fasten in next 3 ch; continue all the way across, passing over the 2 tr between scallops.

Sixth Row.—Make 1 se, 2 dc, 1 tr, 1 dc, 1 se in every 3 ch of scallop.

FOUR-LEAF-CLOVER LACE.

This lace is made of the embossed novelty braid with picot edges. (See Fig. 169.)

First Row.—Make a stitch on the needle, wind the thread four times around the needle, catch into the first picot of the braid, work off two stitches as a treble is worked, leaving three stitches on the needle, thread over once, catch into the next picot, work off all the stitches like a long treble, make 2 ch, 1 tr in the center stitch of the long treble, and the cross represented in the illustration is finished. Now make 2 ch, and repeat from the beginning of the row.

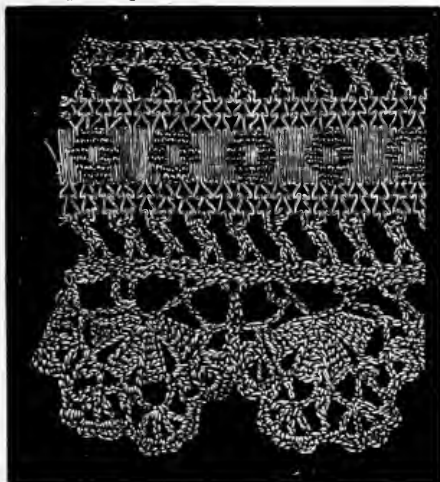


FIG. 169.

Second Row.—Make 1 tr in the first stitch, 1 ch, pass over one stitch, 1 tr in next, and so continue.

For the edge: This is worked all together except the last three rows which form the small scallops, which are worked after the rest of the lace is finished. Begin the edge by working 10 ch, 1 se in the first picot of braid, 1 ch, turn the work, make 1 se in next picot, 3 ch, 1 se in the fourth stitch of 10 ch, 3 ch, 1 tr in each of the last three stitches of 10 ch; turn work, make 4 ch, 3 tr over 3 tr of last row, 7 ch, 1 se in next

picot of braid, 1 ch; turn the work, make 1 se in next picot, 3 ch, 1 se in fourth stitch of 7 ch, 3 ch, 3 tr over 3 tr of last row, 3 ch; turn work, 2 tr over last 3 tr, 7 ch, 1 se in next picot, 1 ch; turn work, 1 se in next picot, 3 ch, 1 se in fourth stitch of 7 ch, 3 ch, 3 tr over last 3 tr, 11 ch, catch back into the first loop made by 4 ch; this forms the foundation of the scallop. Make 15 ch, fasten with an se in the sixth stitch of the 11 ch. Now on the first eight stitches of the 15 ch work (2 se, 2 dc, 2 tr, 2 long trebles); this forms the first clover leaf. * Make 12 ch, fasten in the sixth stitch of the 11 ch as before, work back along the eight stitches to form the next leaf, leaving a chain of four stitches between the leaves; repeat from the star until there are four of the leaves. Work 5 ch, fasten with an se in the 11 ch, half

way between the base of the leaves and the row of 3 tr's; 4 ch, 3 tr over 3 tr, 7 ch, 1 sc in the next picot of braid, 1 ch; turn the work, 1 sc in next picot, 3 ch, 1 sc in fourth stitch of last 7 ch, 3 ch, 3 tr over 3 tr, 4 ch; repeat from the beginning.

For the scallop:

First Row.—Make an sc in the loop made by 4 ch between the groups of clover leaves, 5 ch, 1 sc in the chain close to the point of the first clover leaf, 5 ch, (1 sc, 4 ch, 1 sc) in the 4 ch between the first and second clover leaves, 5 ch, (1 sc, 4 ch, 1 sc) between the second and third leaves, 5 ch, (1 sc, 4 ch, 1 sc) between the third and fourth leaves, 5 ch, 1 sc close to point of last leaf, 5 ch, fasten in loop made by 4 ch between the two groups of leaves; repeat.

Second Row.—Make 1 sc in the third stitch of the 5 ch between the scallops, * 2 ch, 4 tr each separated by 2 ch in the third stitch of the 5 ch over the first leaf, 2 ch, 1 sc in the 4 ch forming a picot between the leaves; repeat from the star three times more.

Third Row.—Fasten with a slip-stitch between the second and third trebles of first scallop, work a small scallop consisting of (1 sc, 1 dc, 1 tr, 1 dc, 1 sc) between the third and fourth trebles, 1 sc between next two trebles, a small scallop in each of the next three spaces between trebles, 1 sc in the next, 1 sc in the next, a scallop in each of the next three, an sc in each of the next two, and so continue.

DAINTY LACE.

This lace is worked on feather-edge braid, and is very pretty for children's clothing.

First Row.—Fasten the thread in the first picot of braid, 2 ch, 1 dc in each of the next two picots, simply throw the thread over the hook and draw the stitch through the picot, then work all the stitches off at once, 4 ch, 2 tr in the dc's just worked, keeping the top loop on the hook and working all off together, pass over two picots, 1 dc in each of the next three, working all the stitches off together, 4 ch, 2 tr in last dc's made, and so continue across the braid.

Second Row.—Make 1 sc in the top of the 3 dc, 4 ch, * 3 tr in the top of next 3 dc, working all off together, 4 ch, 1 sc in the top of the next 3 dc; repeat from the star.

Third Row.—Make 1 sc in first stitch of chain, * 4 ch, 2 ch, 1 tr in second stitch, 2 ch, 1 tr in third stitch, 2 ch, 1 double treble over group of trebles, 2 ch, 1 double treble over group of trebles, 2 ch, 1 tr in second stitch of next 4 ch, 2 ch, 1 tr in third stitch, 2 ch, 1 sc in depression between scallops; repeat from the star.

Fourth Row.—Make (1 sc, 1 dc, 1 tr, 1 dc, 1 sc) under every 2 ch.

TOMBOY LACE.

This lace is made with the narrowest novelty braid having picot edges. Take two strips of the braid and join them as follows:

Insertion: Make 5 ch, fasten with an sc in the first picot of the braid, 3 ch, 1 tr in each stitch of the 5 ch, 3 ch, join to first picot in the second piece of braid, turn; 5 tr in 5 tr just made. You now have a square block which is fastened by opposite diagonal corners between the strips of braid. * Make 5 ch, join to the top braid, passing over two picots, 3 ch, 5 tr in last 5 ch, 3 ch, join to lower strip of braid, passing over two picots, 5 tr in last 5 tr; repeat from the star.

For the heading:

First Row.—Make 1 tr in first picot of braid, 1 ch, pass over one picot, 1 tr in next; repeat to the end of the row.

Second Row.—Make 1 dc in each stitch of the previous row.

For the edge:

First Row.—Make 1 tr in first picot of braid, * 1 ch, pass over one picot, 1 tr in the next; repeat from the star.

Second Row.—Make 6 dc in first 1 ch of last row, * 1 sc in next, 6 dc in next, 1 sc in next, 3 dc in next; turn, 3 ch, fasten between third and fourth dc's of middle scallop, 3 dc, fasten between third and fourth stitches of next scallop; turn, (1 sc, 6 dc, 1 sc) in first 3 ch, (1 sc, 3 dc) in next; turn, 3 ch, fasten in center of scallop; turn, (1 sc, 7 dc, 1 sc) in 3 ch, (3 dc, 1 sc) in half-finished scallop just below, 3 dc in next half-finished scallop, 1 sc in next 1 ch of first row, 6 dc in next; repeat from the star.

Third Row.—Make 3 ch, fasten in first stitch of first little scallop, * 3 ch, pass over one stitch, 1 sc in the next; repeat from the star all around the large scallop.

STRAWBERRY LACE.

This is made on a plain braid having a fine, open edge resembling hem-stitching.

First Row.—Fasten the thread in one hole in the edge, 7 ch, pass over five of the holes, 1 sc in the next; repeat to the end of the braid.

Second Row.—Work 13 sc in each of the first two 7 ch's, 7 sc in third 7 ch, 7 ch, turn and fasten with an sc in seventh stitch of 13 sc, 7 ch, fasten in seventh stitch of first 13 sc; turn, 13 sc in last 7 ch made, 7 sc in next 7 ch, 7 ch; turn and fasten with an sc in seventh stitch of first 13 sc of second row of scallops; turn, 13 sc in this last 7 ch, 6 sc in 7 ch below, of which 7 sc are already made, 6 sc in 7 ch next the braid, of which 7 sc are already made. You now have a scallop consisting of three small scallops next the braid, two scallops on the three, and one scallop on the two; this is to be repeated all the way across.

Third Row.—Fasten the thread in the first stitch of the second row of scallops, 1 ch, 1 tr between first and second sc's of the second row of small scallops, 1 ch, pass over 1 sc, 1 tr in the next, and so continue until 7 tr's are made, which brings you to the point of the end scallop; then 1 ch, 1 tr in the same place as last tr was made; work tr's on the other side of the scallop

to correspond with the first side. After the last tr, make 2 ch and fasten with an sc in the depression between the two large scallops; repeat from the beginning of the row.

Fourth Row.—Work 1 tr, one picot between each two trebles all the way around the scallop, except at the point where two trebles are made in the same stitch, and between scallops where two trebles are passed over, thus narrowing. The two tr's between scallops are made without the picots.

For the heading: Work 1 tr in the first hole of the braid, 2 ch, pass over two holes, 1 tr in the next, and so continue across the braid.

IRISH POINT LACE.

The top part of this lace is straight novelty braid; the scallop is composed of two pieces of honiton braid having six picots on each medallion. (See Fig. 170.)

First Row.—Cross two pieces of the honiton braid, catching them together through the bars between the medallions with a needle and thread. * Make 5 ch, 1 sc in the first three picots of the first medallion; put the hook through all three of the picots first, then draw the thread through. Now work (1 sc, 1 dc, 3 tr) in the 5 ch just made, 5 ch, fasten with sc in the last three picots of the same medallion, (1 sc, 1 dc, 3 tr) in last 5 ch made; repeat from the star across the next two medallions on the upper piece of braid, then cross the two pieces of braid again, and repeat the pattern on the three medallions on the lower piece of braid. When the last tr is worked on the last 5 ch, join the star thus made with an sc.

Second Row.—This is worked on the inside of the star. Make 4 ch, 1 tr between the first and second points of star, * 1 ch, 1 tr between the next two points of the star; repeat from the star ten times.

Third Row.—This is also worked inside the star. Work 1 sc between each treble, join closely and fasten thread. This finishes the star.

For the edge:

First Row.—Make 1 tr in the last two picots of last medallion of one scallop, and the first two picots of first medallion of next scallop, thus drawing them closely together; 1 ch, 1 tr in next picot of first medallion, 2 ch, 1 tr in next two picots, 4 ch, 1 tr over bar, 4 ch, 1 tr in next two picots of next medallion, * 2 ch, 1 tr in next picot; repeat from star once more, 2 ch, 1 tr in next two picots, 4 ch, 1 tr over bar, 4 ch, 1 tr in next two picots, * 2 ch, 1 tr in next picot; repeat from star once more; repeat from the beginning of the row.

Second Row.—Make 1 tr between the first and second trebles between scallops, 2 tr in next 2 ch, 2 tr in next 2 ch, 3 ch, 2 tr in next 4 ch, 3 ch, 2 tr in next 4 ch, 3 ch, 2 tr in next 2 ch, 2 ch, 2 tr in next 2 ch, 2 ch, 2 tr in the same place, which is the top of the scallop, 3 ch, 2 tr in next 2 ch, 3 ch, 2 tr in next 4 ch, 2 ch, 2 tr in next 4 ch, 3 ch, 2 tr in next 2 ch, 2 tr in next 2 ch, 1 tr in the depression between scallops.

Third Row.—Fasten the thread with an sc over the tr between scallops, pass over 4 tr, * 1 tr in 3 ch, 3 ch, 1 tr in same place; repeat from the star six times, forming a small scallop, fasten with sc in next 3 ch. Repeat from the beginning of the row across the large scallop, making five of the small scallops.



FIG. 170.

To crochet this edge to the straight piece of braid, first fasten the thread to the first picot of straight braid, make 5 ch, 1 sc in last two picots of first medallion of the upper braid in the edge, (1 sc, 1 dc, 3 tr) on the 5 ch just

made, and fasten to a picot on the straight braid. There is such a difference in the distances apart of picots on different braids that it is hard to tell how many must be passed over. The worker must use her own judgment, taking care to have the work lay smooth and flat. Now make 4 ch, 1 sc over bar between first and second medallions, 3 ch, double the work so that the picots of the middle medallion and the braid may be crocheted together with a loose slip-stitch; 3 ch, 1 sc over bar between second and third medallion, 4 ch, fasten in picot of straight braid, 5 ch, fasten in first two picots of third medallion, (1 sc, 1 dc, 3 tr) in 5 ch just made, fasten in two picots of straight braid; repeat from the beginning all the way across.

For the heading:

First Row.—Make 1 tr in first picot, 1 ch, pass over one picot, 1 tr in next; repeat.

Second Row.—Make 1 tr in first tr, work 5 tr along the tr just made, * pass over two trebles, 1 tr in next, work 5 tr in last tr made; repeat from the star.

Third Row.—Make 1 tr in first 5 tr, 4 ch, 1 tr in first of next 5 tr, and repeat.

Fourth Row.—Make 1 tr in first stitch, 1 ch, pass over one stitch, 1 tr in the next; repeat.

Articles in Crochet.

ODDITY COLLAR.

Use either linen or cotton thread, No. 70 or 80. Make a chain of 48 stitches.

First Row.—Make a wheel by joining the last stitch of the chain and the twelfth stitch by an sc, turn and work 4 tr, 1 picot (4 ch, fasten with a slip-stitch in the tr just made), 4 tr, 1 picot, 4 tr, 1 picot, 4 tr, 12 ch. This completes a half wheel. Form the last 12 ch into a ring, and work another half wheel, so continuing until there are eight half wheels, thus forming the width of the collar; turn.

Second Row.—Fill out the other half of the wheel in the same manner, until the eight are completed, then * 3 ch, fasten in the sixth stitch of foundation chain with an sc, repeat from the star five times; turn.

Third Row.—* Work 6 ch, fasten in the center of first 6 ch of previous row; repeat from star five times, 6 ch, fasten between first and second picots of first wheel, 6 ch, fasten between second and third picots, and so continue down the row, working the same on each wheel; turn.

Fourth Row.—Work 6 ch, fasten between the first and second picots of first wheel, 6 ch, fasten between the second and third picots, and so continue across the wheels until the heading is reached; then * 6 ch, fasten in center of 6 ch of previous row, repeat from the star five times; turn.

Fifth Row.—* Work 6 ch, fasten in 6 ch of previous row, 4 ch, fasten in same place (forming a picot); repeat from the star across the row; turn.

Sixth Row.—Same as fifth.

Seventh Row.—Work 6 ch, fasten in 6 ch of previous row, repeat across heading only; turn.

Work the next three rows like the seventh. This will make five rows of picots.

Eleventh Row.—Work like the seventh across the heading, then repeat the first row; turn.

Twelfth Row.—Same as second row.

Join the two rows of wheels together with 6 ch, 1 sc in 6 ch of previous row.

Repeat from the beginning until the collar is of the desired length.

SCHOOL-GIRL COLLAR.

Use fine thread, either linen or cotton, and a fine crochet hook. Make a chain long enough to go around the neck.

First Row.—Work 1 tr in each stitch of chain.

Second Row.—Work 4 ch, 1 tr in third tr of first row, 1 ch, 1 tr in same stitch, * 1 ch, miss 1 tr in first row, 1 tr in next stitch, 1 ch, 1 tr in same stitch; repeat from the star all the way across.

Third Row.—* Work 4 ch, 3 tr in second opening left in last row, 2 ch, 3 tr in same place (this forms a shell), 3 ch, miss one opening, 1 tr in next, 2 ch, 1 tr in same place; repeat from the star across.

Fourth Row.—* Work 4 ch, shell in shell, 3 ch, 7 tr in 2 ch of previous row; repeat from the star.

Fifth Row.—Work 4 ch, * shell in shell, 1 ch, 1 tr between first and second trebles in 7 tr of previous row, 1 ch, 1 tr between next two trebles of same group, and so on until there are six trebles, 1 ch; repeat from the star.

Sixth Row.—Work 4 ch, * shell in shell, 3 tr between each two trebles in the group of six of preceding row; repeat from the star.

Seventh Row.—Work 4 ch, * shell in shell, 7 ch, 1 tr between first and second trebles of center group of three in the "fan" of the preceding row, 2 ch, 1 tr between second and third trebles of the same group, 7 ch; repeat from the star.

Eighth Row.—Same as fourth, only using 5 ch between the shells and group of trebles.

Ninth Row.—Same as fifth, only using 3 ch between shells and groups of trebles.

Tenth Row.—Same as sixth, only using 2 ch between shells and groups of trebles.

Eleventh Row.—Same as third, only using 8 ch between shells and groups of trebles.

Twelfth Row.—Same as fourth, only using 6 ch between shells and groups of trebles.

Thirteenth Row.—Same as fifth, only using 3 ch between shells and groups of trebles.

Fourteenth Row.—Same as sixth, only using 1 ch between shells and groups of trebles.

The edge of the neck is finished with loops through which to run ribbon, if desired.

HOUSEKEEPER COLLAR.

This collar should be made of No. 70 thread or fine white silk. It consists of wheels joined together, and finished with a straight edge at the top and a scalloped edge at the bottom.

For the wheels:

Make a chain of eight stitches, and join in a ring.

First Round.—Make 3 ch and 23 tr under the ring, join to third stitch of 3 ch with a slip-stitch.

Second Round.—Make 6 ch, 1 tr in first stitch of previous row, * 1 ch, pass over one stitch, (1 tr, 2 ch, 1 tr) in next stitch; repeat from the star ten times more, then make 1 ch and join to the third stitch of 6 ch with a slip-stitch.

Third Round.—Make 2 ch, * 1 tr under the 2 ch of preceding row, 3 ch, 1 sc in the top of the tr just made, 5 ch, 1 sc in same place, 3 ch, 1 sc in same place. This makes a group of three loops on a treble, now make 2 ch, 1 sc under the 1 ch of preceding row, 2 ch; repeat from the star all around. This finishes the first wheel. In working the second wheel, join the middle stitch of the middle picot or loop in the first and second groups, to the corresponding stitch in the first wheel. After joining the second group of loops, work (2 ch, 1 tr, a group of picots on this tr, 2 ch, 1 sc) in the stitch you have just joined, then work as before. This last group stands up between the wheels at the top, and fills in the space.

For the heading:

First Row.—Make one slip-stitch in the middle picot of the first group, 7 ch, 1 sc in the next, and so continue all the way across.

Second Row.—Make 2 ch, pass over two stitches, 1 tr in the next stitch, and a group of the picots on the treble just made, then work 2 ch, pass over two stitches, 1 sc in the next, and repeat from the beginning of the row.

Third Row.—Like the first.

Fourth Row.—Make 1 dc in each stitch of the previous row.

For the edge:

First Row.—Like the first row of the heading.

Second Row.—Like the second row of the heading, except that no group of picots is worked in the depression between scallops, since that would make the border too full.

COLLAR OF FEATHER-EDGE BRAID.

Fasten the thread to the first picot of the braid. Make 5 ch, miss two picots, 1 sc in the next, repeat twice; 1 sc in each of the next eleven picots, * 3 ch, 1 sc in third stitch of 5 ch, 3 ch, miss two picots, 1 sc in the next, repeat from the star once; 3 ch, 1 sc in the third stitch of next 5 ch.

This makes one small scallop. Now cross over the braid and make 1 sc opposite the last sc made. Hold the braid doubled so that the picots will come together, put the needle through the first two picots, thread over, draw it through both picots and leave the stitch thus formed on the needle, and put the needle through the next two picots, draw the thread through, leave the stitch on the needle, and continue in this way until there are nine stitches

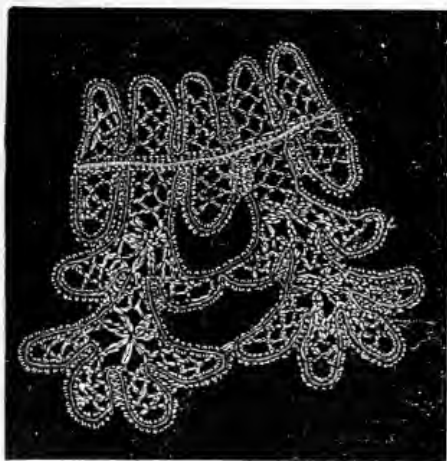


FIG. 171.

on the needle. Draw the thread through the first stitch; thread over, draw it through the stitch just made and one more, and so continue until you have but one stitch on the needle. You have now joined the scallop just made to the one to be made.

Cross over braid to the right side of the work again, and make 1 sc in the picot opposite the last stitch; * 5 ch, miss two picots, 1 sc in the next; repeat from the star twice; 11 ch, 1 sc in the same picot in which the last

sc was made, 5 ch, 1 sc in sixth stitch of 11 ch, 5 ch, pass over two picots, 1 sc in the next, 5 ch, 1 sc in sixth stitch of 11 ch, 5 ch, 1 sc in the same picot; this forms the beginning of the upper star which is shown in the deep scallop.

Make 5 ch, miss two picots, 1 sc in the next; repeat from the star twice, 1 sc in each of the next eleven picots, * 3 ch, 1 sc in third stitch of 5 ch, 3 ch, miss two picots, 1 sc in the next; repeat from the star once, 3 ch, 1 sc in third stitch of next 5 ch, and the second small scallop is now finished. Now make 5 ch, 1 sc in sixth stitch of 11 ch of star, 5 ch, 1 sc in the same picot.

Cross over the braid again, and make 1 sc opposite the last sc made; double the braid together and join the last scallop made with the one to be made, as previously described.

Now, cross back again; 5 ch, miss two picots, 1 sc in the next, 5 ch, miss two picots, 1 sc in the next, 11 ch, 1 sc in the same picot, and proceed as

before. You have now begun the lower star in the deep scallop. The four little scallops are worked the same as the one already described, and when you have got this far, there will be no trouble in working the rest if you glance at the illustration as you work. The scallops are fastened together by crossing over the braid and joining the picots as you work.

A row of the small scallops stand up around the neck, and both rows of scallops are sewed to a straight piece of the braid.

COLLAR FOR LADY.

This collar is handsome worked in the finest ecru sewing silk. The same pattern is also used in black silk as a finish to cuffs and collars of bright-colored morning dresses. For children, collars worked after this pattern in the finest linen or No. 120 crochet cotton are very pretty. The edge is added last.

Cast on 16 stitches; turn.

First Row.—Make (1 tr, 1 ch, 1 tr) in the fourth stitch from the hook, * 1 ch, pass over one stitch, 1 sc in the next, 1 ch, pass over one stitch, (1 tr, 1 ch, 1 tr) in the next; repeat from the star to the end of the row, which must end with 2 tr in one stitch; turn.

Second Row.—Make 3 ch, (1 tr, 1 ch, 1 tr) between 2 tr of the previous row; repeat from the beginning to the end of the row.

Continue these two rows until the strip is of the desired length, then turn and work across the top as follows: 4 ch, 1 sc in first 3 ch, 3 ch, 1 sc in next 3 ch, and so on.

For the edge:

First Row.—Fasten the thread in the top stitch of 3 ch, * 2 ch, 1 tr in depression between two loops made by the 3 ch, 2 ch, 1 sc in top stitch of next 3 ch; repeat from the star all the way across; turn. Be careful that the work does not draw; it is better to have it too loose than too tight.

Second Row.—Make 1 tr in each stitch of the last row; turn.

Third Row.—This row is like the first row of the foundation of collar.

Fourth Row.—Like second row of collar.

Fifth Row.—Like first row of collar.

Sixth Row.—Make 3 ch, 1 sc in 1 ch between two tr's, 3 ch, 1 sc in sc of previous row, 3 ch, 5 dc in 1 ch between next two tr's, 3 ch, 1 sc in sc of previous row; repeat from the beginning to the end of the row; turn.

Seventh Row.—Make 3 ch, fasten with an sc in middle stitch of 3 ch of previous row, * 3 ch, 1 tr in 3 ch before group of 5 dc's, 1 ch, 1 tr between all the 5 dc's, and in the next 3 ch, 3 ch, fasten with an sc in the middle stitch of 3 ch, 3 ch, fasten with an sc in the middle stitch of the next 3 ch; repeat from the star; turn.

Eighth Row.—Make 3 ch, fasten in sc of previous row, 1 ch, (1 tr, 1 ch, 1 tr) between first two trebles of scallop, * 1 ch, (1 tr, 1 ch, 1 tr) between the next two trebles; repeat from the star around the scallop, making five

groups of the 2 tr's, 1 ch, fasten with an sc in the middle sc between the two scallops, 1 ch, (1 tr, 1 ch, 1 tr) between the first two trebles of the next scallop, and so continue across the row; turn.

Ninth Row.—Make (1 sc, 3 tr, 1 sc) between every group of 2 tr's, and fasten with an sc in the chain between the next 2 tr's.

CHILD'S COLLAR.

Use No. 36 or 40 spool cotton. Make a chain of 32 stitches; turn.

First Row.—Work 3 tr, 3 ch, 3 tr, in fourth stitch of chain (forming a shell), miss three stitches, 1 sc in the next stitch, 3 ch, miss three, 1 sc, 7 ch, miss seven, 1 sc, 3 ch, miss three, 1 sc, 3 ch, miss three, 1 sc, miss three, make a shell in last stitch of foundation; turn.

Second Row.—Work 2 ch, shell in shell, 1 sc in sc of former row, 3 ch, 1 sc in next sc, 3 ch, 1 sc in next sc, 3 ch, 1 sc in fourth stitch of 7 ch, 7 ch, miss seven, 1 sc in next, shell in shell; turn.

Third Row.—Work 2 ch, shell in shell, 3 ch, 1 sc in fourth stitch of 7 ch, 7 ch, miss seven, 1 sc in next, 3 ch, 1 sc in next sc, 3 ch, 1 sc in next sc; turn.

Fourth Row.—Work 7 ch, miss seven, 1 sc in next, 3 ch, 1 sc in fourth stitch of 7 ch, 7 ch, miss seven, 1 sc in next, shell in shell; turn.

Fifth Row.—Work 2 ch, shell in shell, 3 ch, 1 sc in fourth stitch of 7 ch, 7 ch, miss seven, 1 sc in next, 3 ch, miss three, 1 sc in next, 3 ch, miss three, 1 sc in next, shell in shell; turn.

Repeat from the second row until you have ten rows. That will leave you at the wide side of the pattern. Do not turn the work, but slip it around to make the scallop.

For the scallop:

First Row.—Work 4 ch, shell in 2 ch where work was turned, 3 ch, 3 tr in next 2 ch, 4 ch, 3 dc in next 2 ch, 3 ch, shell in next 2 ch, 4 ch, 1 sc in the end of the foundation chain; turn.

Second Row.—Work 9 sc in 4 ch, shell in shell, 3 ch, 11 dc in 4 ch, shell in shell, fasten with a slip-stitch between shell and 4 ch; turn.

Third Row.—Work 4 ch, shell in shell, 3 ch, 1 sc between first and second dc's of former row, * 3 ch, 1 sc between next dc's, repeat from the star until there are ten sc's in all; 3 ch, shell in shell, 4 ch, fasten at the point of former shell; turn.

Fourth Row.—Work 9 sc in 4 ch, shell in shell, 3 ch, 1 sc in second 3 ch, * 3 ch, 1 sc in next 3 ch, repeat from the star until there are 9 sc's; 3 ch, shell in shell, fasten between shell and 4 ch; turn.

Now repeat third and fourth rows (decreasing 1 sc each time across) until there are only 1 sc and 3 ch left each side between the shells; then 4 ch, and fasten the center of both shells together with 1 sc; 4 ch, and fasten at the end of the shell, turn; 9 sc in 4 ch, 4 sc in next 4 ch, turn; 4 ch, fasten to the center of the filled-in loop; turn. Work 9 sc in 4 ch, 5 sc in unfin-

ished loop, 9 sc in each of next six loops down the side of the scallop, shell in shell, 3 ch, 1 sc in fourth stitch of 7 ch, 7 ch, miss seven, 1 sc in next, 3 ch, miss three, 1 sc in next, 3 ch, miss three, 1 sc in next, shell in shell; turn.

Repeat from second row until ready to make another scallop, and then join the scallop as you come back to the first one, until there are three loops joined.

This is a very pretty collar. It shapes itself to the neck, and has a place to run a ribbon in.

CHILD'S COLLAR—NO. 2.

For this collar use linen thread No. 60 and a medium-sized steel needle. Make a chain of 161 stitches.

First Row.—Work 1 tr in seventh stitch from the needle, * 3 ch, miss three stitches, 1 tr in next; repeat from the star to the end of the row; turn.

Second Row.—Work 3 ch, 3 tr in first hole from needle, 3 ch, one slip-stitch in same place, 3 tr, 3 ch and one slip-stitch in next hole; repeat to the end of the row; turn.

Third Row.—Work 3 ch, 3 tr in first hole from the needle, 3 ch, one slip-stitch in the same hole, * 3 tr, 3 ch and one slip-stitch under next 3 ch; repeat from the star to the end of the row; turn.

Fourth Row.—Work same as third row until you have nine groups of stitches consisting of 3 tr, 3 ch and one slip-stitch under the chains in the preceding row. Then make 1 ch, and proceed as before until you have another group of nine; repeat to the end of the row; turn.

The other rows are the same as the last, except that you add one stitch to each chain between the divisions of nine groups of stitches, on each row, until you have fifteen rows in all. At the end of the last row, do not make the 3 ch and one slip-stitch, as in the others. When you have the 3 tr in the last space of the fifteenth row, make 1 ch and turn.

Next Row.—* Work 3 tr, 3 ch and one slip-stitch under first chain of three; repeat from the star six times more, 3 tr under the next chain of three; turn.

Next Row.—Work 1 ch, then same as last row, leaving off the 3 ch and one slip-stitch at the end of every row until you have only one space left, into which work 4 tr; fasten the thread and break off. Finish the other points in the same way; then make a row of scallops around all, by putting 8 tr in one stitch, one slip-stitch in fourth stitch from that, 8 tr in next fourth stitch; repeat all around the collar. Make a cord and run through the open spaces at the top and tie; or narrow ribbon may be used, if preferred.

LADY'S SCARF.

For this scarf use either Shetland or ice wool. Make a chain of 361 stitches; turn.

First Row.—Make 3 tr in third stitch from the needle, 3 tr in next stitch, * pass over four stitches, 3 tr in next stitch, 3 tr in next stitch; repeat from the star to the end of the chain.

Second Row.—Make 1 dc in the middle of first shell, one shell in same place, shell in shell across the row, finishing with 3 ch.

Third Row.—Make 3 ch in the same hole in which the second row started, shell in the same place, shell in shell across the row, ending with a dc in the middle of the shell.

At the end of the row after making a dc on the top of the last shell of the second row, another shell is worked in the opening of the base of the 3 ch, and is finished with a dc in the top of the 3 ch.

SHAWL IN CLOSE SHELL-WORK.

Make a chain of 21 stitches.

First Row.—Join the last five stitches of the chain in a ring; * 3 ch, miss three stitches of the foundation chain, 1 dc in the next stitch, repeat from the star to the end of the chain.

Second Row.—* Work 3 ch, 6 tr in 3 ch of the preceding row; repeat from the star.

Third Row.—* Work 3 ch, 6 tr between the first and second tr's of shell of previous row, fastening with an sc between third and fourth tr's of same shell; repeat from the star across the row. Then turn and work 6 tr between each shell of the preceding row, working on the same foundation, fastening with an sc in the center of the shell of preceding row. These extra shells are for the purpose of filling up the spaces between the shells of the preceding row and giving the work a full, rounding appearance.

Fourth and All Even Rows.—Same as second, only working the shells in the sc's of the preceding row.

Fifth and All Odd Rows.—Like the third.

Widen on both ends of the even rows by working a shell as near to the edge as possible.

Finish with a border of deep shells, made by throwing the thread over the needle four times, and working off one thread at a time, as in trebles.

SHOULDER CAPE.

Materials: German knitting yarn, and a medium-sized bone crochet needle.

Make a chain of 71 stitches.

First Row.—Work 1 tr in each of the first three stitches, 3 tr in the next stitch, 1 tr in each of the next three stitches, 1 ch, miss one stitch, 1 tr in each of the next three stitches, 3 tr in the next, 1 tr in each of the next three stitches, 1 ch, miss one stitch. This completes two groups of 9 tr with 1 ch between. Repeat across the foundation chain, when there should be nine groups.

Second Row.—Work 1 tr in 1 tr of previous row, working 3 tr in center treble of each group, and separating the groups by 1 ch.

All Even Rows.—Same as second.

All Odd Rows.—Widen by working 5 tr in the center treble of each group.

When the cape is of the desired length, finish with a border in shell stitch. Draw ribbon through the holes formed by the 1 ch's lengthwise of the cape, and use ribbons for ties.

CROCHETTED CAPE.

Begin at the bottom with 355 chain stitches and crochet sixty-two rows in the well known afghan stitch. Each "pattern" row of this stitch consists of two rounds, one forward in which the stitches are taken up and retained on the needle, and one back in which they are worked off.

In each pattern row of the sixty-two, decrease two stitches in the middle of the back, for which work off the three middle stitches in the second round together, and in the first round of the following pattern row take up only one stitch (the middle one) out of the three. Decrease also by one stitch at the beginning and end of every second pattern row, for which work off two stitches together and take up only one stitch out of them.

In addition to these decreasings, work two of one stitch each on each side for the slope of the shoulder, beginning in the forty-fifth round at the seventy-first stitch from the back.

Work these decreasings in every round to the sixtieth inclusive, bringing them in a straight line over one another in such a manner that the number of stitches is steadily lessened. After completing the sixty-second row, edge the neck with a round in single crochet, and then with one in double crochet.

For the frill at the neck, which is overseamed to it, work four pattern rows in afghan stitch on a foundation of corresponding length, and then forward and back, four raised rows on the surface with a lighter shade, one on the stitch of each pattern row, making alternately one slip-stitch around the next upright vein, and three chain stitches.

For the border, take two lighter shades; and, with each of them, crochet a foundation chain about five and three-fourths yards long, and work on it a round of double crochet. Fold each through the middle, fasten to something, and braid the four ends together.

Join the upper edge of the braid to the bottom of the cape with a round worked in the darkest shade, working alternately one single crochet on the edge of the braid, and one slip-stitch on the cape.

Work along the lower edge of the braid as follows: Use the darkest shade.

First Round.—Work 1 sc on stitch of braid, 1 ch; repeat, passing one stitch for each chain.

Second Round.—Second shade; work alternately 5 dc around chain in preceding row and pass five stitches.

Third Round.—Work 2 sc on the next 2 dc in last round, 4 sc separated by 3 ch on the following dc, 2 sc on the next dc, 1 sc on the middle of the next five passed in the preceding round; repeat.

Next, work with the lightest shade two rounds like the last, only transposing them. Then another row the same way, using the second darkest shade.

Finally, work the seventh round with the darkest shade as follows: 1 sc in the middle dc of the next five in the preceding round, 3 ch, 1 sc around the 3 ch between the middle two of 4 sc in the round before the last, encircling the vein in the last round above it, 3 ch; repeat.

Cut strands of wool composed of five strands each sixteen inches long, and knot one over each chain scallop in the last round.

For the border, along the front edges of the cape, work six rows in single crochet, taking each stitch through the whole chain of the stitches in the preceding round, and working the first round with the darkest shade, the second and third rounds with the next lighter, the fourth and fifth rows with the third and fourth shades respectively, and the sixth with the darkest.

SHAWL.

This shawl is made of ice wool. Make a chain of four stitches and join.

First Round.—Make 3 ch, 1 dc in the stitch that joins the 4 ch, 3 ch, * 1 dc in the next stitch, 3 ch, 1 dc in the same stitch, 3 ch; repeat from the star twice more, 1 dc under 3 ch.

Second Round.—Make 3 ch, 1 dc under 3 ch last worked under, * 3 ch, 1 dc in middle of next 3 ch; repeat from the star all round, increasing at each corner by working twice in the same stitch, and continue to work thus for three rows more, then begin the raised patterns, which are worked only on the half of the square which turns over.

Sixth Round.—Work as before directed until you have turned the third corner, then make 8 ch, 1 dc in the middle of next 3 ch, 3 ch, 1 dc in the middle of next 3 ch, 8 ch, 1 dc in the middle of corner chain, 3 ch, 1 dc in same stitch, 8 ch, 1 dc in the middle of 3 ch, 3 ch, 1 dc in the middle of the next 3 ch, 8 ch, 1 dc in the middle of next chain.

The pattern is continued as described except that in the next four rows the doubles after the chain stitches for the raised patterns are worked in the doubles between the chain; the increase is made as usual at the corner, but does not interfere with the pattern.

Eleventh Round.—After having turned the third corner, work 1 dc in the dc before the first 8 ch, 3 ch, 1 dc in the next dc; repeat from the beginning nine times more.

Twelfth Round.—After having turned the third corner, work 1 dc in the middle of 3 ch, 3 ch; repeat to end of round.

Thirteenth Round.—Like the twelfth.

In the fourteenth round the raised patterns are begun again, after having turned the third corner. Repeat from the sixth to the thirteenth rounds until the shawl is large enough.

For the border:

First Round.—Work 1 dc into a stitch, * 8 ch, pass over three stitches, 1 dc in next 3 ch, pass over three stitches, 1 dc in the next; repeat from the star.

Second Round.—Work 1 dc in first dc of last row, * 8 ch, 1 dc in next dc, 3 ch, 1 dc in next dc; repeat from the star.

This last row is repeated eleven times.

SHAWL IN CRAZY STITCH.

This is worked with ice wool. Make a chain a yard and a quarter in length; turn, miss 3 ch, 3 tr in next stitch, * pass over 2 ch, 1 sc in next stitch, 3 ch, 4 tr in same stitch; repeat from the star, breaking the wool at the end of every row. When the shawl is perfectly square, work dc's all around it, having them close enough together so that the work may lay flat, and the same distance apart. It is necessary that this part of the work should be done very evenly, or the border will not look well.

For the border:

First Round.—Work 1 dc in the first dc of last row, 2 ch, pass over two stitches, 1 dc in the next; repeat all the way around, working the dc's close together at the corners, that the work may lay flat.

Second Round.—Work 1 dc in the first stitch. 3 ch, pass over three stitches, 1 dc in the next; repeat.

Third Round.—Work 2 double trebles in each of four stitches, 3 ch, pass over four stitches, (1 tr, 2 ch, 1 tr) in next stitch, 2 ch, pass over four stitches; repeat from the beginning of the round.

Fourth Round.—Work 1 dc in each of the eight double trebles, 4 ch, (1 tr, 3 ch, 1 tr) in chain between the two trebles of last round, 4 ch; repeat from the beginning of the round.

Fifth Round.—Work 1 dc in each of 8 dc of last round, 4 ch, (1 tr, 3 ch, 1 tr) in middle stitch of 3 ch of last round, 4 ch; repeat from the beginning of the round.

Sixth Round.—Pass over 1 dc of last round, 1 dc in each of next six dc's, 4 ch, (1 tr, 3 ch, 1 tr) in middle stitch of 3 ch, 4 ch; repeat from beginning of round.

Seventh Round.—Work 1 dc in each dc of last row, 4 ch, 4 tr, each separated by 1 ch under 3 ch, 4 ch; repeat from beginning of round.

Eighth Round.—Pass over 1 dc, 1 dc in each of four center stitches draw-

ing them all into one stitch, 4 ch, * (1 tr, 1 ch, 1 tr) under 1 ch of last row, 1 ch; repeat from star twice more; repeat from the beginning of the round.

Ninth Round.—Work 1 double treble into the cluster of dc's, 2 ch, pass over 4 ch, 9 tr, each separated by 1 ch under the 1 ch stitches of last round, 2 ch; repeat from the beginning of the round.

Tenth Round.—Work 1 sc into the double treble, 2 ch, pass over three stitches, 1 dc into the next, 1 ch, pass over one stitch, 1 dc in the next, 1 ch, pass over one stitch, 1 dc in the next, * 2 ch, pass over two stitches, 1 dc in the next; repeat from the star once more, * 1 ch, pass over one stitch, 1 dc in the next; repeat from the star three times more, 2 ch; repeat from the beginning of the round.

SHOULDER SHAWL IN TRICOT.

Materials: twelve ounces of four-thread white wool, three ounces of colored wool, one skein white filoselle, and a tricot hook No. 8. The whole shawl, with the exception of the border, is in tricot.

Begin at the bottom with a chain of 343 stitches with white wool, and work two rows without decrease or increase.

Third Row.—In this row the little stripe pattern begins. Divide the colored wool into sixteen balls, each of which must be in place ready to work up and off with. In this and all following rows a regular decrease is made by working the second and third stitches together at the beginning and end of rows; also two stitches on each side of one hundred seventy-second (the middle) stitch must be worked together. The colored stripes are worked eighteen inches apart; they consist of eight stitches in height and one in width, and are kept quite even. Between these stripes five plain rows are worked in white wool. Continue working as described until the fifty-second row is finished; then begin the sixth row of stripes. Beside the decrease before mentioned, decrease by working together the ninth and tenth of the eighteen stitches lying between the stripes. The same decrease is repeated to the ends to form the shoulder three times, viz., in the fifty-fifth, fifty-seventh and fifty-ninth rows.

In the following seven rows three side stitches of the previous rows are left untouched. Finish in the sixty-seventh row.

In the front sides of the shawl work four rows of double white wool, repeating the stripe pattern in colored wool, leaving twelve stitches between each. Embroider the stripes over with four stitches of white filoselle. Work a row of dc in white wool around the lower edge of the shawl, to which the scallops are attached, also a fringe of six loops of wool four inches long.

For the border:

First Row.—* Work 1 dc, 3 ch, missing 2 dc; repeat from the star.

Second Row.—Work 1 dc in the first dc of the previous row, * 3 ch, 1 dc in the middle of the next, 3 ch; repeat from the star.

Work a row of dc around the neck; on each side of this work into one stitch (1 dc, 3 tr, 1 dc), miss two dc, and repeat across.

WRAP.

Materials: ten ounces of white wool and a crochet hook No. 8.

Work 3 ch and join in a ring. Work 3 dc into this; *then 2 dc into each of the dc's of the previous round; repeat from the star once. There should now be twelve stitches.

First Round.—Work 2 tr in each stitch.

Second Round.—Work 8 tr into the first hole (working over into the preceding row), * miss four stitches, 8 tr into the next hole; repeat from the star around the circle. There should be six groups of 8 tr each. Join the round with a single crochet.

Third Round.—Work 8 tr into the center of the group; between the second and third tr's of the preceding row work 4 tr, miss two tr's, 4 tr, miss two tr's, 4 tr; this makes three groups of 4 tr. Repeat in the remaining five groups.

Fourth Round.—* Work 4 tr in the first group of 4 tr of the preceding round, 4 tr in the second group, and 4 tr in the third group. Miss the hole and repeat from the star.

Fifth Round.—Work 4 tr in the first group, * 3 tr in the corner group, 4 tr in each of the next two groups; repeat from the star.

Sixth Round.—Work 4 tr into the center of each group.

Seventh Round.—Like the sixth.

Eighth Round.—Work 4 tr into the center of each group except at the corners; then work 8 tr.

Repeat from the sixth round until the wrap is of the desired size. Then double exactly in half, and add a fringe to the doubled edge. The work is much prettier crocheted loosely.

BOY'S CAP IN CROCHET.

Materials: two and one-half ounces of Hamburg wool.

This cap is worked in single crochet, beginning with the top of the crown. For this a round eight and one-half inches in diameter is made, the last round having forty stitches.

In the next round the wave-like part is commenced by working alternately 1 sc in 1 sc of the previous round, 3 sc in the next stitch, by which the number of stitches is increased to eighty, and twenty waves are formed.

In the following sixteen rounds increase in the same manner, working 3 sc in the middle stitch of 3 sc of previous round, and 1 sc in all other sc's of that wave. Then work four plain rows.

The decrease in the hollows of the points is begun in the fifth row, by always passing over one stitch; in the sixth to the twentieth rows (inclusive) the two middle stitches are passed over.

The twentieth row should contain one hundred stitches, which gives

just the width of the band, eighteen and one-half inches. For this six rows are worked, catching up always the whole upper link of each stitch. A large pompon hides the flat top of the crown.

JOCKEY CAP.

Make a chain of seven stitches; turn. (See Fig. 172.)

First Row.—Make 1 tr in the fourth stitch, and into each of the other three. The rest is worked in rounds, not rows.

First Round.—Work 5 tr along the side of last tr, which brings you to the first stitch of the foundation chain, 3 tr in this stitch, 1 tr in each of the next two stitches, 4 tr in the next, 1 tr in the next, 4 tr in the next. Con-

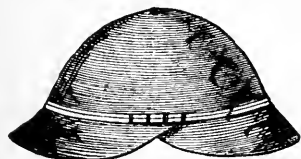


FIG. 172.

tinue in this way, increasing whenever necessary to shape the cap. In the second round you should have thirty-seven stitches; in the third, fifty-four; in the fourth, eighty; in the fifth, ninety-six; in the sixth, one hundred and nine; in the seventh, one hundred and twenty-two; in

the eighth, one hundred and thirty-seven.

The last rounds increase less frequently. There are seventeen rounds altogether, and the last three do not increase at all. For the front and back flaps cut a piece of cardboard the desired shape, and work a piece to fit them. Bind the cap with black galloon, and line it with leather and thin satin. Cover a button for the top of it.

CAP FOR INFANT.

Use the bleached linen spool thread No. 60. Two spools will be needed. Make a chain of eight stitches; join.

First Round.—Work 24 dc in the ring.

Second Round.—Work 1 dc with 1 ch between in each dc of last round.

Third Round.—Work 1 dc, 1 ch, 1 dc in each dc of last round.

Fourth Round.—Work 2 dc, 1 ch, 2 dc in each 1 ch of last round.

Fifth Round.—Like the fourth.

Sixth Round.—Work 2 dc, 2 ch, 2 dc in each 1 ch of last round.

Seventh Round.—Work 3 dc, 2 ch, 3 dc in each 2 ch of last round.

Eighth Round.—Work 3 dc, 3 ch, 3 dc in each 2 ch of last round.

Ninth Round.—Work 3 dc, 3 ch, 3 dc in each shell of last round, and 1 dc between the shells.

Tenth Round.—Work 4 dc, 3 ch, 4 dc in each shell of last round, 1 dc in the 1 dc's of last round.

Repeat this last round until the cap is large enough to come down around the neck and slightly over the forehead.

Border for the front:

First Row.—Work 2 shells in shell of previous row, 1 shell in next shell, 2 shells in next, 1 shell in next, * 3 shells in next; repeat from

the star seven times, 1 shell in next, 2 shells in next, 1 shell in next; turn.

Second Row.—Work 1 shell in each shell of previous row.

Work four rows like second row.

Border for the neck:

First Row.—Work 2 shells in one shell, 1 shell in next shell, all the way across.

Second Row.—Work 1 shell in each shell all the way across.

Starch and iron the ruffle on the front of the cap, and lay two quarter-inch pleats in the middle of the top of the cap close to the border; bring the ruffle back over the pleats and fasten with a bow of ribbon, also having ribbon ties. For winter wear the cap might be made of silk and lined with some warm material.

GENTLEMAN'S SMOKING CAP.

Use a fine crochet hook and knitting silk No. 300. (See Fig. 173.)

Make a chain of three stitches; join, and work round and round in double crochet, always taking up the back of the stitch. Increase by working two stitches in one, as often as is necessary to keep the work perfectly flat. Work twelve rounds in this way.

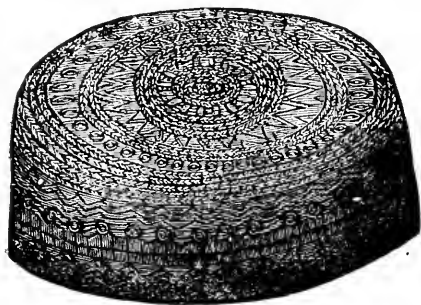


FIG. 173.

dc instead of two, thus widening.

Fourteenth Round.—Make 3 ch, 1 tr over the next 3 ch, 3 ch, 2 tr over the next 3 ch; repeat from the beginning.

Fifteenth Round.—Make 3 ch, 1 tr over the next 3 ch, and repeat, working 2 tr instead of 1 tr as often as is necessary to keep the work flat. Repeat this round three times more.

Nineteenth Round.—Make 3 dc over the 3 ch, 1 dc in the treble, and repeat, increasing to keep the work flat. This round is repeated eleven times more.

Thirty-first Round.—Make 3 ch, pass over 2 dc, 1 tr in the next, 3 ch, pass over 3 dc, 1 tr in the next; repeat from the beginning.

Thirty-second Round.—Make 3 ch, 1 tr over the next 3 ch, repeat three times more, 3 ch, 1 tr, 3 ch, 1 tr over the next chain; repeat from the beginning.

Thirty-third Round.—Make 3 ch, 1 tr over the next 3 ch; repeat from the beginning. The next two rounds are like this one.

Thirty-sixth Round.—Work 1 dc on each tr, 4 dc over 3 ch; repeat all round. The next four rounds are plain—dc over dc.

Forty-first Round.—Work 2 dc, 2 ch, pass over 2 dc, 4 dc; repeat. Work fourteen rounds of plain dc's.

Fifty-sixth Round.—Make 3 ch, 1 tr, * pass over 3 dc, 1 tr, 3 ch; repeat from the star. This round must be repeated five times more, working the treble over the 3 ch.

Sixty-second Round.—Work 3 dc over the 3 ch, 1 dc in the tr's; repeat.

Work twenty rounds of plain dc's, then fasten off. Line the work with silk, and sew in a piece of leather an inch and three-quarters in width for the head.

INFANT'S SACQUE IN CRAZY STITCH.

This sacque is worked with white split zephyr and a small bone hook. It is in crazy stitch and has three rows of long roll picots for a border at the bottom, finished with chain scallops. The three rows are about four inches deep. One row with the chain scallops extends up the sides and around the sleeves. The neck is finished with the chain scallops, and open spaces through which ribbons are drawn.

Make a chain of 64 stitches.

First Row.—Miss 3 ch, 3 tr in the next stitch, * miss 2 ch, 1 sc in next stitch, 3 ch, 3 tr in same stitch; repeat from the star to the end of the row. There should be twenty shells.

Second Row.—Make 3 ch, 3 tr in the sc at the end of the first row, 1 sc under the 3 ch of first shell, * 3 ch, 3 tr in the same place, 1 sc in 3 ch of next shell; repeat from the star twice more; widen by making one double shell in the next shell thus: (1 sc in second tr of shell, 3 ch, 3 tr under the same tr, 1 sc under the 3 ch of same shell, 3 ch, 3 tr under same place), now make 1 shell, 1 double shell, 6 shells, 1 double shell, 1 shell, 1 double shell, 4 shells.

Third Row.—Make 3 ch, 10 shells, 1 double shell, 10 shells.

Fourth Row.—Make 3 ch, 4 shells, 1 double shell, 1 shell, 1 double shell, 1 shell, 1 double shell, 7 shells, 1 double shell, 1 shell, 1 double shell, 1 shell, 1 double shell, 4 shells.

Fifth Row.—Make 3 ch, single shells all the way across.

Sixth Row.—Make 3 ch, 5 shells, 1 double shell, 2 shells, 1 double shell, 2 shells, 1 double shell, 3 shells, 1 double shell, 3 shells, 1 double shell, 2 shells, 1 double shell, 5 shells.

Seventh Row.—Like fifth.

Eighth Row.—Make 3 ch, 6 shells, 1 double shell, 2 shells, 1 double shell, 2 shells, 1 double shell, 11 shells, 1 double shell, 2 shells, 1 double shell, 2 shells, 1 double shell, 6 shells.

Ninth Row.—Make 3 ch, 21 shells, 1 double shell, 21 shells.

Tenth Row.—Make 3 ch, 7 shells, 1 double shell, 7 shells, 1 double shell, 12 shells, 1 double shell, 7 shells, 1 double shell, 7 shells.

Eleventh Row.—Make 47 shells.

Twelfth Row.—Make 7 shells, miss 9 shells of the previous row, and join to the tenth with an sc, 7 shells, 1 double shell, 5 shells, miss 9 shells, and join to the tenth as before. The shells passed over are for the sleeves.

The thirteenth, fourteenth, sixteenth and seventeenth rows consist of one shell in each shell of the former row.

Fifteenth Row.—Make 3 ch, 14 shells, 1 double shell, 14 shells.

Eighteenth Row.—Make 1 double shell in middle of the row; all the rest single shells.

The nineteenth and twentieth and twenty-second rows are like the thirteenth.

Twenty-first Row.—Like eighteenth.

Twenty-third Row.—Make 3 ch, 8 shells, 1 double shell, 16 shells, 1 double shell, 8 shells.

Twenty-fourth Row.—Make 3 ch, 18 shells, 1 double shell, 18 shells.

Twenty-fifth Row.—Like thirteenth.

For the border:

First Row.—Put the hook through the first stitch of the first shell at the bottom of the sacque, and draw up a loop one inch in length, put wool over, put the hook again through the same stitch and draw up another long loop, wool over, draw through two loops leaving the top loop of each on the hook, wool over, put the hook under the 3 ch of first shell, draw up three long loops, then draw the thread through all seven loops on the hook at once, and finish with 1 ch. Now make 3 ch, three long loops under the chain of first shell, three long loops under the chain of second shell, wool over, draw through all seven loops on the hook, 1 ch; repeat across the bottom of the sacque.

Second Row.—Make 4 ch, three long loops in the 1 ch which fastens the group of long loops of former row, three long loops in the first stitch of 3 ch between the groups, draw the loops into one stitch, 1 ch, * 3 ch, three long loops in the third stitch of the 3 ch the last three loops are in, three long loops in the third stitch of the 3 ch the last three loops are in, three long loops in 3 ch between the next groups, draw loops into one stitch, 1 ch; repeat from the star, fasten wool and break it off.

Third Row.—This is like the second, but begins at the upper right side of the sacque and goes all the way round.

Fourth Row.—Make two picots of 4 ch each under each 3 ch between the groups of long loops.

Neck:

First Row.—Fasten the wool with an sc in the 1 ch that closes the group of long loops, * 3 ch, 1 tr; repeat from the star across the neck; turn.

Second Row.—Make 4 ch, 1 sc in 3 ch, miss 2 tr, 1 sc under next 3 ch; repeat.

Sleeves:

Make ten rows of nine shells each. The last stitch of each row is fastened with sc in the first stitch of the row. This is worked round and round and the wool is not broken off. Finish the sleeves with two rows of long loops and the picot edge.

INFANT'S SACQUE IN STAR STITCH.

Materials: split zephyr of some delicate shade, and a bone needle.

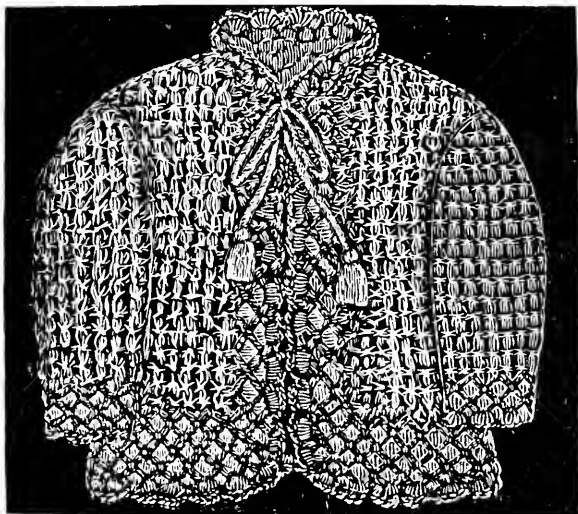


FIG. 174.

The increase or double star is done by making a small star of only three stitches between two other stars.

Make a chain of eighty-three stitches.

First Row.—Make forty stars.

Second Row.—(Make 3 stars, 1 double star) twice, 1 star, 1 double star, 8 stars, 1 double star, 1 star, 1 double star, 8 stars, 1 double star, 1 star, 1 double star, 8 stars.

Third Row.—Make 8 stars, 1 double star, 25 stars, 1 double star, 3 stars, 1 double star, 8 stars.

Fourth Row.—Make 6 stars, 1 double star, 1 star, 1 double star, 4 stars, 1 double star, 7 stars, 1 double star, 3 stars, 1 double star, 9 stars, 1 double star, 5 stars, 1 double star, 1 star, 1 double star, 6 stars.

Fifth Row.—Make 9 stars, 1 double star, 6 stars, 1 double star, 23 stars, 1 double star, 7 stars, 1 double star, 9 stars.

Sixth Row.—Make 5 stars, 1 double star, 3 stars, 1 double star, 8 stars, 1 double star, 5 stars, 1 double star, 10 stars, 1 double star, 6 stars, 1 double star, 9 stars, 1 double star, 9 stars.

Seventh Row.—Make 10 stars, 1 double star, 10 stars, 1 double star, 25 stars, 1 double star, 11 stars, 1 double star, 4 stars, 1 double star, 4 stars.

Eighth Row.—Make 2 stars, 1 double star, 7 stars, 1 double star, 12 stars, 1 double star, 20 stars, 1 double star, 4 stars, 1 double star, 21 stars, 1 double star, 2 stars.

Ninth Row.—Make 11 stars, 1 double star, 14 stars, 1 double star, 3 stars, 1 double star, 22 stars, 1 double star, 14 stars, 1 double star, 11 stars.

Tenth Row.—Make 5 stars, 1 double star, 5 stars, 1 double star, 16 stars, 1 double star, 1 star, 1 double star, 22 stars, 1 double star, 2 stars, 1 double star, 16 stars, 1 double star, 5 stars, 1 double star, 16 stars, 1 double star, 1 star, 1 double star, 22 stars, 1 double star, 2 stars, 1 double star, 16 stars, 1 double star, 5 stars, 1 double star, 5 stars.

Eleventh Row.—Make 12 stars, 1 double star, 18 stars, 1 double star, 29 stars, 1 double star, 18 stars, 1 double star, 12 stars.

Twelfth Row.—Make 9 stars, 1 double star, 2 stars, 1 double star, 20 stars, 1 double star, 13 stars, 1 double star, 1 star, 1 double star, 13 stars, 1 double star, 20 stars, 1 double star, 2 stars, 1 double star, 9 stars.

Thirteenth Row.—Make 12 stars, 1 double star, 1 star, draw the next two stitches together, 4 stars, draw the next two together, 1 star, draw the next two together, 6 stars, draw the next two together, 3 stars, 1 double star, 30 stars, 1 double star, draw the next two stitches together, 4 stars, draw the next two together, 11 stars, draw the next two together, 2 stars, 1 double star, 13 stars.

Tie place for sleeves together.

Fourteenth Row.—Make 33 stars, 1 double star, 23 stars, 1 double star, 1 star.

Fifteenth Row.—Make 1 star, 1 double star, 23 stars, 1 double star, 35 stars.

Sixteenth Row.—Make 4 stars, 1 double star, 19 stars, 1 double star, 12 stars, 1 double star, 20 stars, 1 double star, 4 stars.

Seventeenth Row.—Make 67 stars.

Eighteenth Row.—Make 7 stars, 1 double star, 15 stars, 1 double star, 18 stars, 1 double star, 16 stars, 1 double star, 7 stars.

Nineteenth Row.—Make 71 stars.

Twentieth Row.—Make 11 stars, 1 double star, 17 stars, 1 double star, 17 stars, 1 double star, 12 stars, 1 double star, 10 stars.

Sleeve:

Work three rows of twenty-four stitches each.

Fourth Row.—Make 8 stars, draw the next two stitches together, make 7 stars, draw the next two together, 5 stars.

Fifth Row.—Make 2 stars, draw the next two stitches together, make 18 stars.

Sixth Row.—Make 18 stars, draw the next two stitches together, make 1 star.

Seventh Row.—Make 10 stars, draw the next two stitches together, 8 stars.

ANOTHER CROCHETTED SACQUE.

Materials: One ounce of split zephyr, one-half ounce knitting silk, and three yards narrow satin ribbon.

Make a chain of 105 stitches.

First Row.—Work 3 tr in every other stitch.

Second Row.—Join the silk, * with silk and wool together fasten in edge of first stitch, miss 2 tr, fasten in next, 3 ch; miss 2 tr, 1 tr in next; repeat from the star to the end of the row.

Third Row.—Work 8 ch with silk and wool together, place the needle in the loops of the preceding row, and fasten with a slip-stitch; repeat to the end of the row.

Fourth Row.—Without breaking off the silk, 3 ch with the wool, draw through preceding loop of silk and wool, 3 ch; repeat to the end of the row.

Fifth Row.—Work 3 ch with the wool, 1 tr in edge of first stitch, 2 tr in the loop of the preceding row, 1 tr where the loop of the preceding row was fastened, 2 tr in the next loop, 1 tr where it was fastened; repeat till there are 29 tr, the twenty-ninth fastened in fastening of the ninth loop of preceding row, tenth loop, 5 tr (for the sieve), fastening the sixth tr in fastening of tenth loop of preceding row, 2 tr in next loop, fastening the 3 tr as before; repeat till there are 15 tr, including the fastening of the fifteenth, work 5 tr in the sixth loop from last increase, the sixteenth tr fastened as before; *work 2 tr in loop, third fastened as before, repeat from star till there are 28 tr, twenty-ninth fastened in the tenth loop from last increase, 5 tr in next loop for the center of the back, fasten the sixth tr in the fastening of loop in which the increase has just been made, *2 tr in next loop, third in fastening of loop; repeat from star till there are 29 tr, including fastening of twenty-ninth, 5 tr in next loop, sixth in the fastening of loop, *2 tr, third fastened as before; repeat from star till there are 15 tr, including fastening, *2 tr in loop, third in fastening as before; repeat from star till there are 28 tr; the twenty-ninth stitch is the edge of the sacque.

Sixth and Seventh Rows.—Same as second and third rows, with the silk and wool together.

Eighth Row.—Same as fourth.

Ninth Row.—Same as fifth row, with wool only, making an increase of five stitches in the center of the back.

Tenth and Eleventh Rows.—Same as sixth and seventh.

Twelfth and Sixteenth Rows.—Same as eighth.

Thirteenth Row.—Same as fifth.

Fourteenth and Fifteenth Rows.—Same as sixth and seventh.

Seventeenth Row.—Same as fifth. Now tie twenty-ninth treble and last treble of second increase together for first sleeve. The second sleeve is tied in the same way.

Eighteenth and Nineteenth Rows.—Same as sixth and seventh.

Twentieth Row.—Same as eight.

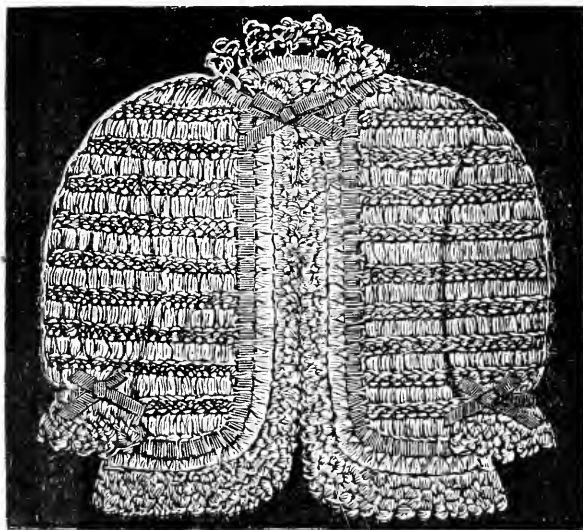


FIG. 175.

Twenty-first Row.—Work 3 ch, fasten in beginning of last row, 5 tr in the loop, fastening the sixth as usual, * 2 tr in loop, fastening third as before; repeat from star till there are fifty-nine trebles, sixtieth fastened as before, make 5 tr in loop, sixth fastened as before, work 59 tr, fastening sixtieth as usual, 5 tr in loop, sixth in edge of saque.

Twenty-second and Twenty-third Rows.—Same as sixth and seventh.

Twenty-fourth Row.—Same as eighth.

Twenty-fifth Row.—Work 3 ch; 1 tr in beginning of last row, 2 tr in loop, fasten as before, * 2 tr, fasten as before; repeat from star till there are 65 tr, sixty-sixth fastened as before, 5 tr in loop, fasten sixth as before; 68 tr, sixty-ninth in edge of saque.

Twenty-sixth and Twenty-seventh Rows.—Same as sixth and seventh.

Make a row of holes through which to run the ribbon, as follows: Work loosely 3 tr in first row of wool, beginning at the corner of the neck; 1 tr in second row of silk and wool, 1 tr in third row of loops, 1 tr in second row of wool; repeat around the edge of the sacque, crocheting loosely at the corners to prevent drawing.

Border:

Work 3 ch, catch with slip-stitch in one of the squares, 5 ch, catch in same square, 3 ch, catch in same square, 3 ch, catch in next square; repeat until there are five rows, the first row going only across the bottom of the sacque.

SLEEVELESS JACKET FOR LADY.

Materials: one-half pound double wool, and crochet hook No. 3 or 4.

Make a chain of 90 stitches.

Work four rows in tricot.

Fifth Row.—Work 25 stitches, increase by picking up two stitches in one of previous row, work 40 stitches, increase again, work 25 stitches.

Sixth Row.—Work 25 stitches, increase, work 1, increase, work 40, increase, work 1, increase, work 25.

Seventh Row.—Work 26, increase, work 1, increase, work 40, increase, work 1, increase, work 26.

Continue to increase four times in every row, always in the same place, thus forming the line under the arms.

Work twelve rows like this.

Twentieth Row.—Work to the thirty-eighth stitch, which should be the increasing stitch, and turn back.

Twenty-first Row.—Work 37 stitches, then turn back.

Twenty-second Row.—Work 36 stitches, then turn back.

Twenty-third Row.—Work 35 stitches, then turn back.

Work twenty-four rows on these 35 stitches.

Forty-eighth Row.—Increase at the thirty-fourth stitch, or last but one. Repeat this row twice more.

Fifty-first Row.—Work 1 dc, the rest tricot, and back.

Fifty-second Row.—Same as twenty-eighth; increase at the other end of this row.

Fifty-third and Fifty-fourth Rows.—Same as twenty-eighth.

Fifty-fifth Row.—Tricot across, increasing on the end next the shoulder.

Fifty-sixth Row.—Tricot across, leaving the last three stitches unworked.

Fifty-seventh Row.—Work 1 dc, tricot all but the last stitch, which is pulled through so as to decrease.

Repeat this row eight times.

Sixty-sixth Row.—Work 1 dc, tricot across, decreasing at the end by leaving three stitches unworked.

Sixty-seventh Row.—Work 1 dc, then 6 tricot.

Sixty-eighth Row.—Work 3 dc.

This ends the first side. Work the second side the same way. Then work across the back for thirty-six rows, bringing the back up to the shoulders. Join the back and shoulders together at the beginning and end of every row, decreasing every row at the back. If preferred, the back can be finished separately, and sewed to the shoulders, not forgetting to decrease in order to fit the neck.

Crochet a narrow edging around the neck and sleeves, and put on ribbons to tie at the neck.

POP-CORN STITCH FOR HOODS.

Make a chain of the desired length.

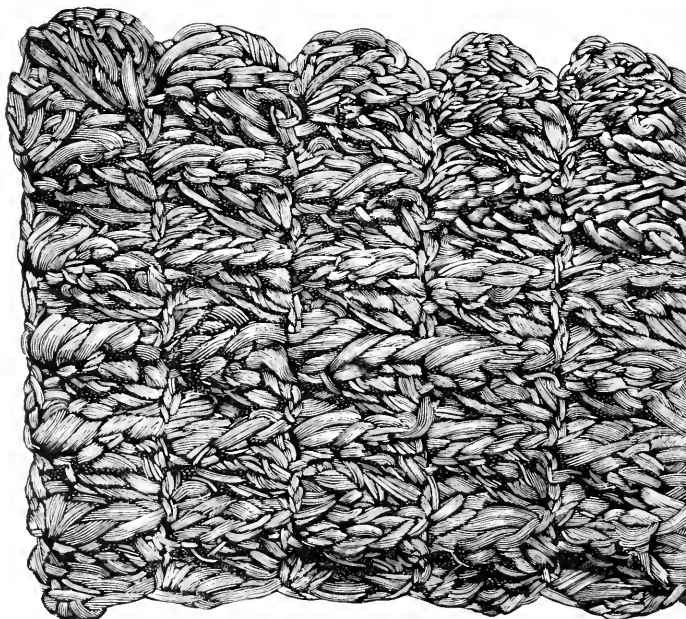


FIG. 176.

First Row.—Work 3 tr in the third stitch from the beginning of the chain, skip three stitches, and fasten with an sc in the fourth. Make 3 tr in the same stitch that the sc is fastened in; skip three stitches and fasten with an sc in the next, and so continue to the end of the chain; turn.

Second Row.—Make 2 ch; work 3 tr in the last sc made, then fasten with an sc in the next sc between the trebles of the last row, and make 3 tr in the same stitch, fasten with an sc in the next sc, make 3 tr in the same stitch and so continue to the end.

The second row is repeated until the piece is of the desired width. This pattern is alike on both sides and is very pretty for hoods. The work has a softer and more raised appearance than the illustration shows.

OPERA CAPOTE.

Materials: one-half pound pink Andalusian wool, and a medium-sized bone hook.

This pretty wrap is made in the shape of a scarf, one and one-half yards long and half a yard wide, and is worked in tricot stitch.

Make a chain nineteen inches long.

First Row.—Work up and off in ordinary tricot.

Second Row.—Work up a loop through two perpendicular loops together, put the wool over the hook, and repeat; work off in the usual way.

The second row is repeated until the scarf is of the required length. Fold the scarf together, join one side from the center for twenty inches; this will form a kind of hood. A row of woolen balls is placed over the joined edges and along one side. The other side is finished with an edging, worked as follows:

Work 1 dc into a stitch of tricot, miss one stitch, 5 tr separated by 1 ch in the next stitch, miss one stitch; repeat across.

One end is finished with a fringe made by knotting lengths of wool into the edge. The other is drawn up to a point and finished with a tassel.

HOOD FOR INFANT.

Materials: four ounces of Brilliantine wool, five yards of ribbon one and one-half inches wide, and a fine bone hook.

Make a chain the length required for the edge of the cape.

First Row.—Draw up a loop through a stitch, 4 ch, work up a loop through each of the last three stitches of 4 ch, miss two stitches of foundation chain, draw up a loop through the next stitch, then through all the loops on the hook together; repeat across, breaking off the wool at the end of the row.

Second Row.—Beginning again at the right-hand side to keep the work alike on the right side, draw up a loop between two scallops, 4 ch, draw up a loop through each of the first three stitches and one through the top of next scallop, draw through all the loops on the hook together; repeat to the end of the row.

All other rows are like the second. To shape the cape of the hood in the center, so as to narrow at the neck, draw up a loop through the top of two scallops together instead of through one. In commencing the part for the head, pass over four scallops at the beginning of the row, and do not

work the last four scallops. In the remainder of the rows miss the first and last scallops of each row.

For the edge:

First Row.—Work 1 dc in each stitch.

Second Row.—Work 1 dc in dc's of last row, miss one stitch, 5 tr in the next, miss one stitch; repeat across.

Repeat the first and second rows of edge, and place loops of ribbon, between the rows of scallops, draw the hood up a little at the top, and fasten with a bow of ribbon. Run a ribbon through the meshes of the work around the neck, leaving the ends long enough to tie in a bow in front.

CHILD'S HOOD.

This is made of knitting silk No. 300, or of split zephyr.

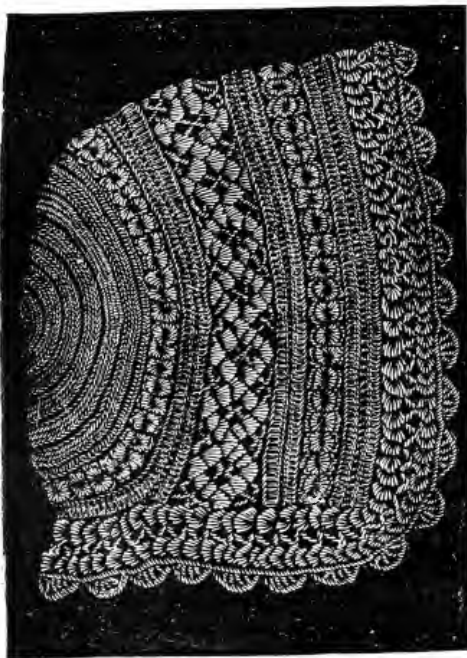


FIG. 177.

stitches between.

Thirteenth Round.—Make 4 ch, fasten with sc in middle of each 10 dc.

Fourteenth Round.—Make 1 dc in every stitch of previous row.

This finishes the crown.

Fifteenth Round. Like the fourteenth, except that the thread is fast-

Make a chain of 10 stitches; join.

First Round.—Work 25 sc in the ring.

Second Round.—Make 1 sc in every stitch of last row.

Third Round.—Make 1 sc in first stitch, * 2 sc in next, 1 sc in next; repeat from star all the way around.

The fourth, fifth, sixth, seventh and eighth rounds are like the third. The ninth and tenth rounds are like the second.

Eleventh Round.—Make 6 dc in every fifth stitch.

Twelfth Round.—Work 10 dc in the middle of every shell, and 1 sc in the middle one of the five skipped

ened before working over the last twenty-five stitches of crown, which forms the neck of the hood.

Sixteenth Round.—Like fifteenth.

The seventeenth and eighteenth rounds are like the eleventh and twelfth except that the thread is broken at the neck of the hood. The nineteenth, twentieth and twenty-first rounds are like the fifteenth. The twenty-second round is like the thirteenth, the twenty-third like the second. Any pretty lace may be used for the edge.

TIDY OF THREAD AND RIBBON.

The cut shows one-fourth of the tidy. The squares are crocheted separately, and then joined by ribbon of any desired width and color, extending

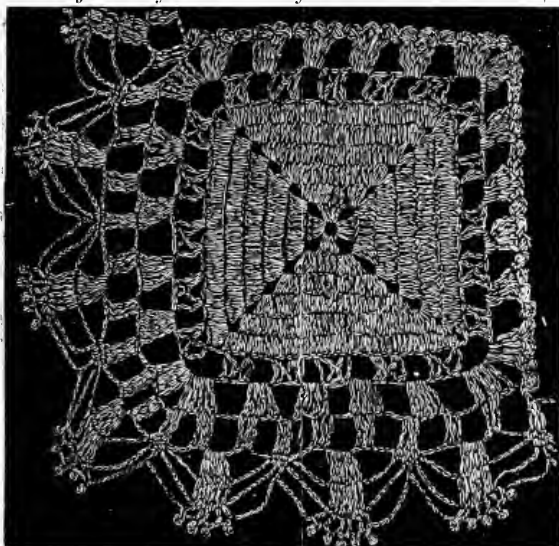


FIG. 178.

to the depth of the border. Thread or yarn of any size may be used, but very fine is preferable.

Make a chain of eight stitches and join.

First Round.—Work 4 ch, * 4 dc, 4 ch; repeat from star three times more, and fasten in the top of first dc with a slip-stitch.

Second Round.—* Work 4 dc, 4 ch, 4 dc, in 4 ch of previous round, 1 dc in each of the 4 dc of previous round; repeat from star three times, fastening with a slip-stitch in the first stitch of the round.

Third Round.—* Work 4 dc, 4 ch, 4 dc, in the 4 ch of previous round (thus making the corner), 1 dc in each of the 12 dc; repeat from star three times, fastening with a slip-stitch.

Fourth Round.—* Work 4 dc, 4 ch, 4 dc, in the corner, 1 dc in each of the 20 dc ; repeat from star three times, fastening with a slip-stitch.

Fifth Round.—* Work 4 dc, 4 ch, 4 dc in the corner, 1 dc in each of the 28 dc ; repeat from star three times, fastening with a slip-stitch.

Sixth Round.—* Work 4 dc, 4 ch, 4 dc in the corner, 1 dc in each of the 36 dc ; repeat from star three times, fastening with a slip-stitch.

Seventh Round.—* Work 8 ch at the corner, 1 tr in the top of first dc, 2 ch, thread over and put needle through the middle of tr, miss three stitches, put needle through next stitch, thread over, draw through two stitches at a time until one stitch only is left, 4 ch ; repeat from the star all the way around, working 8 ch at the corners, instead of 4 ch.

Eighth Round.—* Work 6 dc, 4 ch, 6 dc in the corner, 4 ch, 6 dc in 4 ch of previous row, 4 ch, 6 dc in next space, 4 ch, 6 dc in next space, 4 ch, 6 dc in next space, 4 ch ; this brings you to the corner ; repeat from star three times fastening with a slip-stitch.

Break off the thread, and fastening again in one corner, work across two sides of the square with small scallops, as follows: 2 ch, 2 dc in one stitch, 2 ch, miss two stitches, 1 sc in next, miss two stitches, 2 dc in next, 2 ch, 1 sc in same stitch.

Now join the tidy together with No. 9 ribbon, crossing the pieces in the middle and thus joining the four squares, having the sides with the small scallops next the ribbon.

Work 20 ch from the corner of one square to another across the ribbon, thus joining the squares. Break off the thread and fasten it in the center of the chain, * 5 ch, 1 tr in each of next two stitches, 4 ch, miss four stitches, 1 tr in each of next three stitches ; repeat from star until the corner is reached ; here, in order to keep the work from drawing, work 4 ch, miss two stitches, 1 tr in each of next three stitches. Repeat around the tidy.

Second Round.—Beginning in the same place with 5 sc in the top of the 3 tr of previous row, 7 ch ; miss one group of 3 tr, 6 tr in next space, miss one group, 7 ch, 5 sc in top of next 3 tr ; repeat around the tidy.

Third Round.—Work 3 sc in 5 sc of previous round, 10 ch, 6 tr in 6 tr, 10 ch, 3 sc in 5 sc ; repeat around the tidy.

Fourth Round.—* Work 1 dc in 3 sc of previous round, 10 ch, 1 dc in first tr of 6 tr of previous round, form a picot by working 5 ch and fastening with a slip-stitch in the second stitch of chain, 1 ch, 1 dc in next tr, picot, 1 ch, 1 dc in next tr, picot, 1 ch, 1 dc in next tr, picot, 1 ch, 1 dc in next tr, picot, 10 ch ; repeat from star around the tidy.

WHEEL FOR TIDY.

This wheel made of No. 16 cotton is lovely for tidies. In seine twine it makes a lambrequin that is very pretty when finished with knotted fringe. Make a chain of 10 stitches ; join.

First Round.—Make 3 ch, 23 tr in the ring, fastening last tr to the second stitch of 3 ch with a slip-stitch.

Second Round.—Make 5 ch, 1 tr between first two tr's of first round, 3 ch, pass over one space between tr's, 1 tr between next two tr's and so continue all around, making twelve tr's and twelve spaces; fasten closely with an sc.

Third Round.—Make 10 ch, pass over two stitches of the 10 ch, and work 1 tr in each remaining stitch, and fasten with an sc over the first tr of last round, make 1 ch, pass over one stitch, 1 sc in next, then make 10 ch, and work back on it as before. These ten chains form the "spokes" of the wheel and there should be twelve of them.

Fourth Round.—Another set of twelve spokes must now be made, each one overlapping a spoke of the first round half way at the bottom. Do not break the thread, but begin by making 2 ch on the back of the wheel, fasten between the next two tr's, then make 10 ch, and work back as before. When the last one of the second row of spokes is made fasten the thread securely and break it off.

Fifth Round.—Fasten the thread with a slip-stitch in the top of one of the spokes, 4 ch, fasten in the top of the next spoke with a slip-stitch, 4 ch, fasten in the next spoke; repeat all around.

Sixth Round.—Make 4 ch, then make 4 tr between each spoke, or 5 tr if necessary to make the work lie flat.

Seventh Round.—Make 7 ch, pass over the tr's made between the first two spokes, and fasten with an sc, 7 ch, pass over the next group of tr's and so continue all the way around.

Eighth Round.—Work to the middle of the first 7 ch of previous round, making slip-stitches so as to show as little as possible; then make 5 ch, fasten with a slip-stitch in fourth stitch of next 7 ch, 5 ch, fasten in next 7 ch, and so on all around.

Ninth Round.—Make 3 ch, 1 dc in the third stitch of 5 ch, 1 ch, 1 dc in same stitch, 3 ch, fasten in the same stitch in which the eighth round is fastened to the seventh, and repeat from the beginning of the row all around.

Tenth Round.—Do not break the thread, but work to the top of the dc with slip-stitches, make 5 ch, fasten in the first stitch of 3 ch, 7 ch, fasten in second stitch of 3 ch, 5 ch, fasten in third stitch of 3 ch, 4 ch, to the next dc; and repeat all around. There should be twenty-four scallops on the edge.

This pretty pattern can be adapted to many uses besides the two already mentioned. Nothing is prettier for the top and bottom of a round, crocheted box for collars and cuffs or jewelry. It should, of course, be stiffened with glue, stained and varnished, and lined with satin.

WHEEL TIDY.

Make a chain of eight stitches; join.

First Round.—Make 20 dc in the ring.

Second Round.—Make 3 ch, 1 dc in first stitch, * 2 ch, 1 dc in next; repeat from star all around.

Third Round.—Make 4 ch, 2 tr in 2 ch of preceding round, keeping top stitch of each in needle, draw thread through all together, 5 ch, * 3 tr in next space, draw all into one stitch, 5 ch; repeat from star around the wheel, 5 ch, join in first 5 ch.

Sew twenty of these wheels to form five squares of four wheels in a square. Place one square in center and one on each corner. Take No. 8 ribbon and place it diagonally from corner to corner of tidy, crossing it in the center of the middle square.

SQUARE FOR TIDY.

For the stars which fill in the center of the square, make a chain of six stitches, and join. * Work 1 dc, 1 tr, 4 double trebles, 1 tr, and 1 dc, all in the 6 ch; repeat from star three times more. In working the next stars, join by drawing through the two center double trebles of a cluster when working the corresponding double trebles of next star. Nine stars are joined together in this way to form a square.

For the border:

First Row.—Work one double treble into each of two clusters at the corner, 9 ch, * 1 tr into center of cluster, 7 ch, one double treble into side of cluster, 1 ch, one double treble into side of next cluster, 7 ch; repeat from star to the end of row, making the long treble at each corner very loose.

Second Row.—Work 1 tr, 1 ch, miss one; repeat to the end of row, working 9 ch at each corner instead of 1 ch.

Third Row.—Work 1 tr into a corner stitch, 8 ch, 1 tr into the same stitch, * 5 ch, miss four, 1 tr into the next stitch; repeat from star eleven times, then repeat from the beginning of the row three times.

The squares are sewed together to form table covers, tidies, etc.

TIDY IN CROCHET.

Materials: use fine crochet cotton, and a medium-sized steel hook.

Make a chain the length required.

First Row.—Work 6 tr, * 6 ch, miss four stitches, 6 tr. Repeat from star.

Break off thread at end of each row.

Second Row.—Work 6 ch, miss the 6 tr, 1 long tr into each of the first three stitches of the 6 ch, * 6 ch, 1 long tr in each of the remaining three stitches of 6 ch, miss the 6 tr, 1 long tr in each of the first three stitches of next 6 ch; repeat from star.

Third Row.—Work 9 ch, * 1 tr in each stitch of the first 6 ch, 6 ch; repeat from star.

Repeat the second and third rows until the square is large enough.

Border:

First Row.—Work around the square; 1 tr in every stitch, working 5 tr in one stitch at the corner.

Second Row.—Work 8 ch, miss seven stitches, 6 tr in successive six stitches; repeat until the corners are reached, then 6 tr, 4 ch, miss four stitches, 3 tr in one stitch, 4 ch, miss four stitches, 6 tr as before.

Third Row.—Work 4 ch, miss four stitches, *10 tr in successive stitches, 4 ch, miss four stitches; repeat from star until the corners are reached, then

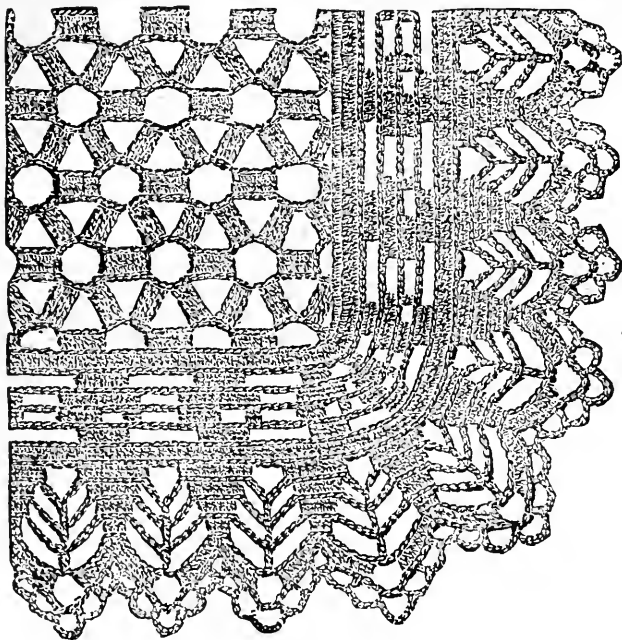


FIG. 179.

after the 10 tr, 2 ch, miss two stitches, 7 tr, working the third and fourth tr's in the same stitch, 2 ch, miss two stitches, 10 tr.

Fourth Row.—Work 4 ch, miss four stitches, 5 tr over the first five of 10 tr, 3 ch, miss three stitches, 1 tr in each of the next two tr's; repeat from the beginning until the corners are reached; after the 2 tr, work 3 ch, 5 tr, 2 ch, 2 tr, in the top of the 7 tr, 3 ch, 5 tr as before.

Fifth Row.—Work 8 ch, miss eight stitches, 6 tr in successive stitches, working the first of these tr's in third of the last 5 tr's; repeat all around. At the corners work 8 ch, miss six stitches, 6 tr, 8 ch as before.

Sixth Row.—Work 1 tr in every stitch at the corners, 2 tr in the third and fourth of 6 tr.

Seventh Row.—* Work 9 tr, 6 ch, miss three stitches ; repeat from star. At the corners, work 9 tr, 6 ch, 9 tr without passing over the 3 tr.

Eighth Row.—* Work 7 tr, 4 ch, miss four stitches, 1 tr in the center of 6 ch, 4 ch, miss four stitches ; repeat from star.

Ninth Row.—* Work 5 tr in the top of 7 tr, 5 ch, miss five stitches, 1 tr in the top of last tr in the previous row ; 5 ch ; repeat from star.

Tenth Row.—* Work 3 tr in the top of last 5 tr, 7 ch, 1 tr in the top of tr of last row, 7 ch ; repeat from star.

Eleventh Row.—* Work 1 dc in the center of 3 tr, 7 tr, 5 ch, miss three stitches, 7 tr ; repeat from star.

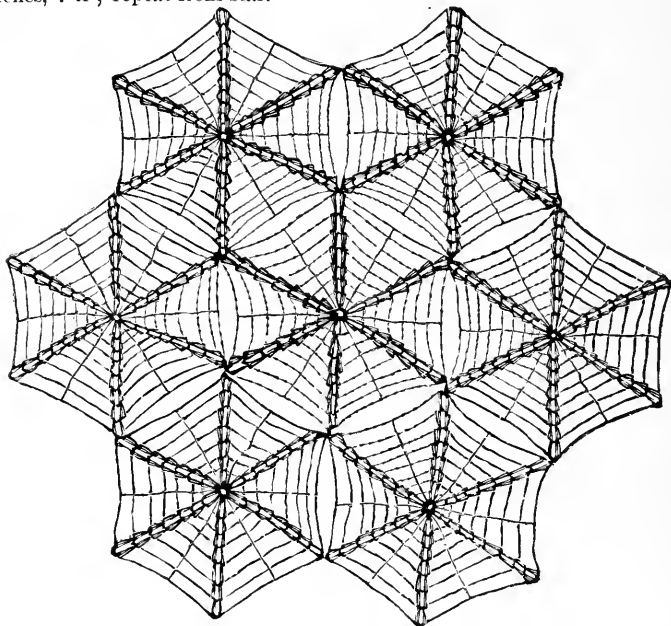


FIG. 180.

Twelfth Row.—* Work 1 dc in the sixth of the last 7 tr, 1 ch, 1 dc in the second of the 7 tr of last row, 4 ch, miss two stitches, 1 dc in the next, 5 ch, miss two stitches, 1 dc in the next, 5 ch, miss one stitch, 1 dc in the next, 5 ch, miss two stitches, 1 dc in the next, 4 ch, miss two stitches ; repeat from star.

SPIDER-WEB TIDY.

Use fine thread, the finer the better, as it will give the work a more delicate appearance.

Make a chain of ten stitches, and join in a ring.

First Round.—Work 24 dc in the ring.

Second Round.—Work 3 ch, 1 dc in the third stitch of preceding round, 2 dc between the fourth and fifth stitches, 2 ch, 2 dc in the same place, 2 ch, 1 dc in the next stitch, 2 ch, 2 dc between the next two stitches, 2 ch, 2 dc in the same place, 2 ch, 1 dc in the next stitch, 2 ch, and so on around the ring, fastening with a slip-stitch in the first stitch made, in order to complete the round.

Third Round.—* Work 2 dc in the 2 ch between the two groups of 2 dc of previous round, 3 ch, 2 dc in same place, 3 ch, 1 dc in the dc of previous round, 3 ch; repeat from star all the way around, making the round complete as before.

Continue thus for eight rounds, lengthening the chain between the 1 dc and the 2 dc of previous round as the web grows larger, to keep the work flat, and taking care to have the dc's in the same place in each round.

Join the webs at the corners. The tidy may be made any size desired.

WHEEL FOR TIDY.

Make a chain of eight stitches; join.

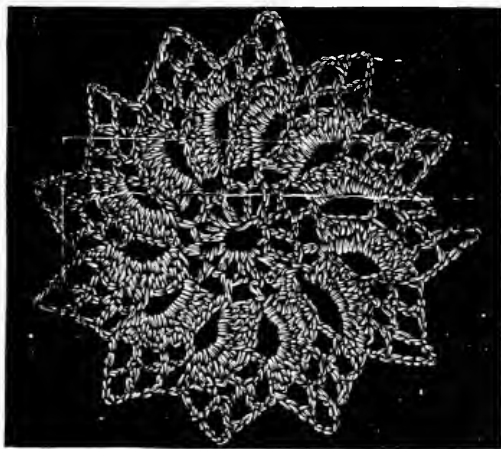


FIG. 181.

First Round.—Work 5 ch, 1 dc in ring, * 2 ch, 1 dc in ring; repeat from star twelve times, fastening last 2 ch in third stitch of first 5 ch of same round.

Second Round.—Work 8 ch, 2 dc in third stitch of 8 ch, 12 dc in the remaining 5 ch, making 14 dc, 1 dc in second space of first round.

Third Round.—Work 5 ch, 1 dc between fifth and sixth dc's of first spoke, 2 ch, 3 dc, 2 ch, 3 dc, 2 ch, 3 dc.

Fourth Round.—Work 5 ch, 1 dc in first dc of third round, 2 ch, 1 dc in second dc, 2 ch, 1 dc in third dc, 13 dc in 5 ch, 1 dc in third space of first round.

This finishes one spoke of the wheel. Repeat until you have twelve spokes. Do not break the thread, but work to fifth stitch of the twelfth spoke, then 5 ch, 3 dc, 2 ch, 3 dc, 2 ch, 3 dc, 5 ch, 1 dc in first dc, 2 ch, 1 dc, 2 ch, 1 dc in third stitch of 5 ch; fasten in the top of the first spoke, and work down to the end.

CHILD'S CROCHETTED SKIRT.

Materials: Saxony or Germantown yarn, and a medium-sized hook.

Take a piece of muslin the right size for a belt, and with a common needle threaded with the yarn, work a row of buttonhole stitches across the lower edge of the belt, leaving them loose enough to hold a crochet stitch. Then with the hook work *1 dc in each of the first two stitches, 3 dc in the next, 2 dc in the next, miss two stitches, 1 dc into each of the next two stitches, 3 dc in the next, 2 dc in the next; repeat from star across the belt.

Second Row.—Beginning with the second stitch work 2 dc in the 2 dc of last row, putting hook in the loop at the back, then 5 dc into the middle stitch of 3 dc of last row, 2 dc in 2 dc of last row; repeat across the row.

Third Row.—Work 3 dc in 2 dc of last row, 3 dc in the center stitch of group of five, 3 dc in 2 dc; repeat across the row.

Fourth Row.—Work 3 dc in 3 dc of last row, 5 dc in center stitch of group of 3 dc, 3 dc in 3 dc; repeat across the row.

Fifth Row.—Work 4 dc in 3 dc of last row, 3 dc in center stitch of group of 5 dc, 4 dc in 3 dc; repeat across the row.

Repeat this row until the skirt is of the desired length, and finish with a border of shell stitch.

SKIRT FOR LADY—1.

Make a chain of 312 stitches, and join with a tr.

First Round.—Work 4 tr, *3 tr all in one loop, 5 tr, miss two loops, 5 tr; repeat from star.

Repeat this round until eighteen inches have been worked.

Then miss three loops and work 4 tr instead of 5 tr, as in first round.

Repeat this for four rounds.

Then miss four loops, and work 4 tr; continue this four rounds.

Miss four loops, and work 3 tr; continue this three rounds.

Miss two loops, and work 3 tr; continue this four rounds.

Last Round.—Work 1 tr in every loop.

SKIRT FOR LADY—2.

This may be made either of Germantown or Saxony yarn. If Germantown is chosen make a chain of 180 stitches, and join in a ring. Saxony yarn requires about twenty-seven stitches more.

Make 1 dc in each of the first three stitches, 3 dc in the next stitch, 1

dc in each of the next three stitches, pass over two stitches and repeat. Widen every ten or twelve rounds by making 5 dc in one stitch at the top of the point ; then proceed as before. Put a cord and tassel through the points at the top to fasten by.

CHILD'S SKIRT.

Make a chain of 156 stitches ; join.

First Round.—Make 3 ch, 1 tr in each of the next four stitches, * 3 tr in next stitch, 1 tr in each of next five stitches, pass over two stitches, 1 tr in each of next five stitches ; repeat from star. There should be twelve groups of 3 tr.

Second Round.—Make 7 tr in each tr of preceding row, and repeat this round eleven times.

Fourteenth Round.—Miss three stitches and work 4 tr instead of five.

Fifteenth Round.—Miss two stitches, and work 4 tr.

Sixteenth Round.—Like fourteenth.

Seventeenth Round.—Miss four stitches, and work 3 tr.

Eighteenth Round.—Miss two loops, and work 3 tr.

The nineteenth and twentieth rounds are like seventeenth.

Twenty-first Round.—Work 1 tr in every stitch.

Finish with a band or knitted waist.

SKIRT FOR BABY.

Materials : one and one-half ounces of white Berlin wool, and a medium-sized bone hook.

Make a chain of 156 stitches, and join with a tr.

First Round.—Work 4 tr, * 3 tr, all in one loop, 5 tr, miss two loops, 5 tr ; repeat from star.

There should be twelve of these scallops around the skirt.

Repeat the first round eleven times.

Thirteenth Round.—* Miss three loops, work 4 tr ; repeat from star.

Fourteenth Round.—* Miss two loops, work 4 tr ; repeat from star.

Fifteenth Round.—Same as fourteenth.

Sixteenth Round.—* Miss four loops, work 3 tr ; repeat from star.

Seventeenth Round.—* Miss two loops, work 3 tr ; repeat from star.

Work two more rounds like the seventeenth.

Twentieth Round.—Work 1 tr into every loop.

Sew to a band or knitted waist.

BOOT FOR BABY.

Materials : one-half ounce white Shetland wool, and a bone hook No. 11.

Make a chain of 8 stitches, turn, and work into the first from the hook. Work 1 dc in every stitch, increasing in the middle stitch by working three stitches into one. Crochet into the back part of the loop in every alternate row, so as to make the work run in even ridges. Increase in the middle stitch in every row. When ten ridges are worked, make the side by work-

ing the first eleven stitches backward and forwards for twenty-eight rows or fourteen ridges. Fasten this to the front part.

Sole :

Make a chain of 22 stitches and work in tricot. Increase at the beginning and end of every row for six rows, then work three rows without increasing, then decrease in six rows. Sew the sole to the boot.

Take up 40 stitches for the leg, first doubling back the three-cornered flap and tacking it down.

Work three rounds in double crochet.

Fourth Round.—* Work 2 ch, miss one loop, work 1 dc in the next ; repeat from star all the way around.

Work nine similar rows.

Work a scallop for the edge, of 1 sc, 1 tr, 1 ch, 1 tr, into each loop.

Run ribbon in the holes, and fasten a bow on the lappet.

BOOT FOR INFANT.

Make a chain of six stitches.

First to Sixth Rows.—Work in plain afghan stitch.

Seventh Row.—Raise the first three stitches, raise the next two stitches together, raise the sixth stitch ; work back as usual.

Eighth to Thirteenth Rows.—Work in plain afghan stitch.

Fourteenth Row.—Raise the first loop, raise two in the second, one in the next, two in the next one in the next ; work back as usual.

Fifteenth to Twenty-third Rows.—Work plain without increase or decrease.

Twenty-fourth to Thirty-sixth Rows.—Increase by raising two loops in the first and last stitches of each row.

Thirty-seventh Row.—Raise all but the first two and last two stitches of the row.

Thirty-eighth Row.—Raise all but the first three and last three stitches of the row.

Beginning at the side, work on nine stitches, counting from the edge of front ; that is, the two stitches passed over in the thirty-seventh row, the three passed over in the thirty-eighth row, and four worked off the thirty-eighth row. Work twenty-six plain rows to form the sides and back of boot, and join with a needle and wool to the other side of the boot. The strip formed by the first twenty-three rows is for the sole. Work a row of 1 dc in each stitch around the sole and sides of the boot, turn the work inside out, and sew the sole to the bottom of the boot.

For the ankle :

First Round.—Work 1 dc in each afghan stitch.

Second Round.—* Work 1 tr in a stitch, 1 ch, miss one stitch ; repeat from star all around.

Third Round.—Work 1 dc in a stitch, * 6 ch, 1 dc in next stitch ; repeat from star all around.

Repeat the third round five times.

Ninth Round.—* Work 1 dc in a stitch, 1 ch, miss one stitch ; repeat from star all around.

Tenth Round.—* Work 1 dc in a stitch, miss one stitch, 5 tr in the next, miss one stitch ; repeat from star all around.

Eleventh Round.—Work 1 dc in each stitch of last round.

Run narrow ribbon through the holes formed in the second round, and tie in a bow in front.

MITTEN FOR BABY.

Materials : one-half ounce of white wool, and a fine bone crochet hook. Make a chain of 36 stitches and join.

Work three rounds of single crochet, and one round of treble crochet.

Fifth Round.—Work 16 tr, crochet the seventeenth and eighteenth stitches together, and finish the round in treble crochet.

Sixth Round.—Treble crochet without increase.

Seventh Round.—Same as fifth.

Eighth Round.—Same as sixth.

Ninth Round.—Same as fifth.

Tenth Round.—* Work 1 tr, 1 ch, miss one loop ; repeat from star all the way around.

There should now be 32 stitches.

Eleventh Round.—Work in single crochet, but in the sixteenth or center stitch increase by working three stitches instead of one.

Twelfth Round.—Work in treble crochet, increasing at center stitch by working three stitches into one.

In the next two rounds increase six stitches by working three into one on each side of the center stitches.

Join the 12 stitches made by increasing so as to form the thumb, and work separately. Work four rounds in single crochet, three rounds decreasing every time, two rounds decreasing twice. Sew up the top, and go on with the hand.

There should now be 30 stitches in the hand. Work two rounds of treble crochet, two rounds of trebles decreasing above the thumb and also in the thirteenth stitch, two rounds decreasing four stitches in each round.

Sew up neatly on the wrong side, run narrow ribbon in the holes, and turn back the cuff.

STAR COUNTERPANE.

Materials : three-thread crochet cotton, and a rather fine steel crochet hook.

The pattern given is for one square. The worker can tell by measuring, the number of squares that will be required.

Make a chain of five stitches and join in a ring.

First Round.—Work 20 tr in the ring.

Second Round.—* Work 1 dc in each of the first four stitches, 3 dc in the next ; repeat from star three times.

Third Round.—* Work 1 tr in each of the first six stitches, 3 tr in the next ; repeat from star three times.

Fourth Round.—Work 3 ch to take the place of a tr, * 3 ch, miss three stitches, 1 tr in next, 3 ch, miss three stitches, 2 tr separated by 8 ch in the 3 tr of last round, 3 ch, miss three stitches, 1 tr in the next ; repeat from star three times, and join with a dc in first 3 ch.

Fifth Round.—Work 6 ch, miss three stitches, * 1 tr in next, 3 ch, 1 tr in each of first four stitches of 8 ch, 8 ch, 1 tr in each of next four stitches, 3 ch, 1 tr in next, 3 ch ; repeat from star three times, and join with a dc in third stitch of 6 ch.

Sixth Round.—Work 6 ch, * 1 tr in tr of last round, 3 ch, miss three stitches, 1 tr in each of next eight stitches, 8 ch, 1 tr in each of next eight stitches, 3 ch, 1 tr in next stitch, 3 ch ; repeat from star three times, and join with a dc in third stitch of 6 ch.

Seventh Round.—Work 6 ch, * 1 tr in tr of last round, 3 ch, miss three stitches, 1 tr in each of next twelve stitches, 3 ch, 1 tr in each of next twelve stitches, 3 ch ; repeat from star three times, and join with a dc in third stitch of 6 ch.

Eighth Round.—Work 6 ch, * 1 tr in the tr of last round, 3 ch, miss three stitches, 1 tr in each of next sixteen stitches, 8 ch, 1 tr in each of next sixteen stitches, 3 ch, tr in tr, 3 ch ; repeat from star three times, and join with a dc in third stitch of 6 ch.

Ninth Round.—Work 6 ch, miss three stitches, * 1 tr in tr of last round, 3 ch, miss three stitches, 1 tr in each of next twenty stitches, 8 ch, 1 tr in each of next twenty stitches, 3 ch, tr in tr, 3 ch ; repeat from star three times, and join with a dc in third stitch of 6 ch.

Tenth Round.—Work 6 ch, miss three stitches, * 1 tr in tr of last round, 3 ch, miss three stitches, 1 tr in each of next twenty-four stitches, 8 ch, 1 tr in each of next twenty-four stitches, 3 ch, tr in tr, 3 ch ; repeat from star three times, and join with a dc in third stitch of 6 ch.

Eleventh Round.—Work 6 ch, miss three stitches, * 1 tr in tr of last round, 3 ch, miss three stitches, 1 tr in each of next twenty-eight stitches, 8 ch, 1 tr in each of next twenty-eight stitches, 3 ch, tr in tr, 3 ch ; repeat from star three times, and join with a dc in third stitch of 6 ch.

Twelfth Round.—Work 6 ch, miss three stitches, * 1 tr in tr of last round, 3 ch, miss three stitches, 1 tr in next, 3 ch, miss three stitches, 1 tr in each of next twenty-four stitches, 3 ch, 1 tr in fourth stitch of 8 ch, 8 ch, 1 tr in next stitch, 3 ch, miss three stitches, 1 tr in each of the next twenty-four stitches, 3 ch, miss three stitches, tr in tr, 3 ch, miss three stitches, tr in tr, 3 ch ; repeat from star three times, and join with a dc in third stitch of 6 ch.

Thirteenth Round.—Work 6 ch, miss three stitches, *1 tr in tr of last round, 3 ch, miss three stitches, tr in tr, 3 ch, miss three stitches, tr in tr, 3 ch, miss three stitches, 1 tr in each of the next twenty stitches, 3 ch, miss three stitches, tr in tr, 3 ch, miss three stitches, 1 tr in the fourth stitch of 8 ch, 8 ch, tr in next tr, 3 ch, miss one stitch, tr in next tr, 3 ch, miss three stitches, 1 tr in each of the next twenty stitches, 3 ch, miss three stitches, tr in tr, 3 ch, miss three stitches, tr in tr, 3 ch; repeat from star three times, and join as before.

Fourteenth Round.—Work 3 ch, 1 tr in each of the next three stitches, *3 ch, tr in tr of last round, 3 ch, 1 tr in next, 3 ch, 1 tr in next, 3 ch, miss three stitches, 1 tr in each of the next sixteen stitches, 3 ch, tr in tr, 3 ch, tr in tr, 3 ch, 1 tr in the fourth stitch of 8 ch, 8 ch, 1 tr in next, 3 ch, 1 tr in next, 3 ch, tr in tr, 3 ch, 1 tr in each of the next sixteen stitches, 3 ch, miss three stitches, tr in tr, 3 ch, tr in tr, 3 ch, tr in tr, 3 ch, miss three stitches, 1 tr in each of the next four stitches; repeat from star three times, and join as before.

Fifteenth Round.—Work 6 ch, *miss four stitches, 1 tr in each of the next four stitches, 3 ch, tr in tr, 3 ch, tr in tr, 3 ch, tr in tr, 3 ch, miss four stitches, 1 tr in each of the next twelve stitches; (3 ch, tr in tr) three times, 3 ch, 1 tr in the fourth stitch of 8 ch, 8 ch, 1 tr in next, (3 ch, tr in tr) three times, 3 ch, miss three stitches, 1 tr in each of the next twelve stitches, 3 ch, miss three stitches, 1 tr in next, 3 ch, 1 tr in next, 3 ch, tr in tr, 3 ch, miss three stitches, 1 tr in each of the next four stitches, 3 ch; repeat from star three times, and join as before.

Sixteenth Round.—Work 3 ch, 1 tr in each of the first three stitches, *3 ch, miss three stitches, 1 tr in each of the next four stitches, 3 ch, 1 tr in next, 3 ch, 1 tr in next, 3 ch, 1 tr in next, 3 ch, miss three stitches, 1 tr in each of the next eight stitches, (3 ch, tr in tr) four times, 3 ch, 1 tr in the fourth stitch of 8 ch, 3 ch, 1 tr in next, (3 ch, tr in tr) four times, 3 ch, miss three stitches, 1 tr in each of the next eight stitches, (3 ch, tr in tr) three times, 3 ch, miss three stitches, 1 tr in each of the next four stitches, 3 ch, miss three stitches, 1 tr in each of the next four stitches; repeat from star three times, and join as before.

Seventeenth Round.—Work 6 ch, *miss three stitches, 1 tr in each of the next four stitches, 3 ch, miss three stitches; 1 tr in each of the next four stitches, (3 ch, tr in tr) three times, 3 ch, miss three stitches, 1 tr in each of next four stitches, (3 ch, tr in tr) five times, 3 ch, 1 tr in the fourth stitch of 8 ch, 8 ch, 1 tr in the next, (3 ch, tr in tr) five times, 3 ch, miss three stitches, 1 tr in each of the next four stitches, 3 ch, miss three stitches, 1 tr in next, 3 ch, 1 tr in next, 3 ch, 1 tr in next, (3 ch, miss three stitches, 1 tr in each of next four stitches) three times, 3 ch; repeat from star three times, and join as before.

Eighteenth Round.—Work 6 ch, *1 tr in first stitch, (3 ch, miss three

stitches, 1 tr in each of the next four stitches) twice, (3 ch, tr in tr) eight times, 3 ch, miss three stitches, 1 tr in each of the next eight stitches, 8 ch, 1 tr in each of the next eight stitches, (3 ch, tr in tr) eight times, (3 ch, miss three stitches, 1 tr in each of the next four stitches) twice, 3 ch, tr in tr, 3 ch; repeat from star three times, and join as before.

Nineteenth Round.—Work 6 ch, *tr in first tr, 3 ch, 1 tr in next, (3 ch, miss three stitches, 1 tr in each of the next four stitches) twice, (3 ch, tr in tr) six times, 3 ch, miss three stitches, 1 tr in each of the next sixteen stitches, 8 ch, 1 tr in each of the next sixteen stitches, (3 ch, tr in tr) six times, (3 ch, miss three stitches, 1 tr in each of the next four stitches) twice, 3 ch, tr in tr, 3 ch, tr in tr, 3 ch; repeat from star three times, fasten thread securely and break off.

When the squares are all finished, sew them together, finish the edge with wide crocheted lace, and line with red or blue silesia.

LEAF COUNTERPANE. (Fig. 182.)

Materials: No. 12 crochet cotton, and a medium-sized hook.

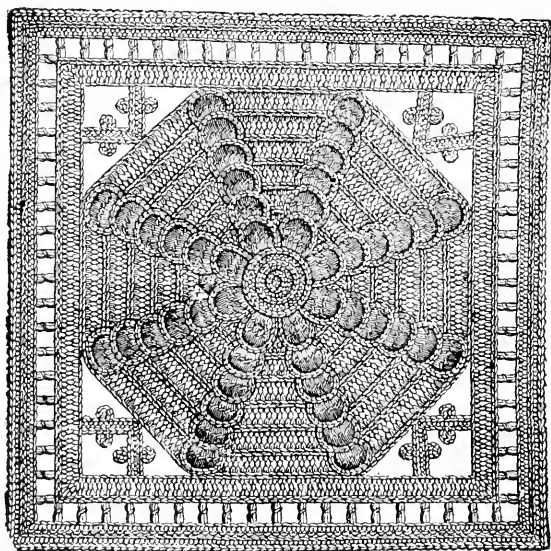


FIG. 182.

For the square:

Make a chain of four stitches and join.

First Round.—Work 8 dc in the chain.

Second Round.—Work 2 dc in each stitch of last round.

Third Round.—Work 1 dc in a stitch, 1 dc in next stitch, 3 ch, work back 1 dc in the previous dc, 8 tr in the 3 ch ; repeat from the beginning of the round seven times, draw through the first dc with an sc ; turn the work.

Fourth Round.—Work 1 dc in the back horizontal loop of each stitch, except the one exactly behind the leaf of trebles ; in this work 3 tr. Each alternate round is worked in this way to form the rib, and to increase the number of stitches between each stripe of leaves.

Fifth Round.—Turn the work to the right side, work 1 dc in a stitch, * 1 dc through the top of leaf of previous row, and through the next stitch together, 1 dc in next stitch, 3 ch, work back 1 dc in third dc, (1 tr, six long trebles, 1 tr) in the 3 ch, 1 dc in each of the next two stitches ; repeat from star all around, and join as before.

Repeat the fourth and fifth rounds until there are six leaves in each row, then work four plain rounds, still turning the work, and working the increase at the corners in each alternate round, and catching the last leaf down in the second of the four plain rounds. This completes an octagon, around which must be crocheted a border to form the square.

For the border of the square:

First Round.—Beginning at the corner, * work 1 dc in the back loop of each stitch of one of the eight sides, 15 ch, 1 dc in the twelfth stitch of 15 ch, 3 ch, 1 dc in the center of the next side of the octagon, 1 dc in each stitch of 3 ch, 4 ch, 1 dc in the first stitch of 4 ch, 1 dc in the eleventh and tenth of 15 ch, 19 ch, 1 dc in the fifteenth stitch of 19 ch, 2 ch, 1 dc in the same, in the side of octagon, 1 dc in each of 2 ch, 4 ch, 1 dc in the first stitch of 4 ch, 1 dc in the fourteenth and thirteenth stitches, of 19 ch, 8 ch ; repeat from star three times, and join as before.

Second Round.—Turn the work, and work 1 dc in the back horizontal loop of each stitch, working 3 dc in the corner stitch, to keep the work smooth.

Third Round.—Turn, and work like second round.

Fourth Round.—Work 1 tr in the back loop of a stitch, 2 ch, miss two stitches, and repeat around, working 5 dc at the corners without missing a stitch.

Fifth and Sixth Rounds.—Like the second round.

For the border:

Make a chain the length required to go around the quilt.

First Row.—Work 1 tr in each stitch of chain.

Second Row.—Work 1 tr in the twenty-eighth stitch of chain, and commence at the center of the scallop with 1 tr, 2 ch, 1 dc in top of treble, 6 dc in 2 ch, miss one stitch of first row, 1 tr in the next, turn, work 2 dc in the back loop of each stitch, miss one stitch of first row, 1 tr in the next, 1 ch, miss one stitch, 1 tr in the next ; turn.

Third Row.—Work 1 dc in a stitch, 2 dc in the next ; repeat to end of scallop, miss one stitch of first row, 1 tr in the next ; turn.

Fourth Row.—Work 1 dc in each of the last four dc, * 3 ch, work back 1 dc in the second dc, 1 tr, 6 long trebles, 1 tr in the 3 ch, 1 dc in each of next four stitches, repeat from star three times, 1 dc in last stitch of 10 dc, miss one stitch of first row, 1 tr in next; turn.

Fifth Row.—Work back 1 dc in the back loop of each stitch except the stitch behind the leaf of trebles, in each of these work 3 dc; at the end of the row miss one stitch of first row, 1 tr in the next; turn.

Repeat the fourth and fifth rows, increasing in each backward row, until there are seven leaves in each row. The leaves are caught down as in the square. After finishing the leaves, work two plain rows, continuing the increase at the corners, and catching the last leaf down in the last plain row.

For the edge of the scallop:

First Row.—Miss two stitches of the first row, counting from that last worked, 1 tr in the end stitch of last row of scallop, * 7 ch, miss four stitches, 1 tr in each of the next four stitches; repeat from star till within four stitches of the end of the scallop, 7 ch, 1 tr in the end stitch, 2 ch, miss three stitches of first row, 1 dc in next, 2 ch; turn.

Second Row.—Miss one stitch of first row, 1 dc in the next, 5 ch, 1 dc in the center of 7 ch of last row, * 7 ch, miss four stitches, 1 dc in the next; repeat from star to the end of the row, 2 ch, 1 tr in the top of last dc worked in first row; turn.

Third Row.—Miss two stitches of first row, 1 tr in the next, * 5 ch, 1 dc in the center of next 5 ch; repeat from star to the end of the row, 3 ch, miss two stitches of first row, 1 dc in the next; turn.

Fourth Row.—* Work 2 ch, 1 tr in the center of 5 ch of last row, 4 ch, 1 tr in the same stitch, 4 ch, 1 tr in the same stitch, 2 ch, 1 dc in center of next 5 ch; repeat from star to the end of the row, 2 ch, 1 dc in the next stitch of first row.

Break off the thread, and begin the next scallop forty-one stitches on the foundation from the stitch last worked of the border. In working the edge of each successive scallop pass the chain through the corresponding two upper picots.

HOUSEKEEPER COUNTERPANE.

This counterpane consists of squares joined by an insertion and finished with a wide border. A choice of two borders is given, either of them matching the square and insertion.

Materials: crochet cotton No. 10, and a medium-sized steel hook.

For the square:

Each row is commenced at the same side, break off the cotton at the end of each row to keep the pattern on the right side.

Make a chain of fifty-seven stitches.

First Row.—Work 1 tr in each stitch.

Second Row.—Work 1 tr in each of five stitches, working into the back

horizontal loop of each stitch, * 7 tr in the next tr of previous row, keep the top loop of each on the hook and draw through all together, thus forming a ball ; 1 tr in each of next three stitches, 1 ball in the next, 1 tr in each of next nine stitches; repeat from star twice, 1 ball in next stitch, 1 tr in each of next three stitches, 1 ball in the next, 1 tr in each of the next five stitches.

Third Row.—Work 1 tr in each of three stitches, * 1 ball, 1 tr in each of next seven stitches, 1 ball, 1 tr in each of next five stitches; repeat from star three times. At the end of the row there will be three instead of five stitches to work upon.

Fourth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of ten stitches, 1 ball, 1 tr in each of thirteen stitches, 1 ball, 1 tr in each of thirteen stitches, 1 ball, 1 tr in each of ten stitches, 1 ball, 1 tr in each of three stitches.

Fifth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of forty-nine stitches, 1 ball, 1 tr in each of three stitches.

Sixth Row.—Work 1 tr in each of five stitches, 1 ball, 1 tr in each of twenty-two stitches, 1 ball, 1 tr in each of twenty-two stitches, 1 ball, 1 tr in each of five stitches.

Seventh Row.—Work 1 tr in each of seven stitches, 1 ball, 1 tr in each of seventeen stitches, 1 ball, 1 tr in each of five stitches, 1 ball, 1 tr in each of seventeen stitches, 1 ball, 1 tr in each of seven stitches.

Eighth Row.—Work 1 tr in each of five stitches, 1 ball, 1 tr in each of seventeen stitches, 1 ball, 1 tr in each of nine stitches, 1 ball, 1 tr in each of seventeen stitches, 1 ball, 1 tr in each of five stitches.

Ninth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of seventeen stitches, 1 ball, 1 tr in each of thirteen stitches, 1 ball, 1 tr in each of seventeen stitches, 1 ball, 1 tr in each of three stitches.

Tenth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of fifteen stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of nine stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of fifteen stitches, 1 ball, 1 tr in each of three stitches.

Eleventh Row.—Work 1 tr in each of five stitches, 1 ball, 1 tr in each of eleven stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of five stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of eleven stitches, 1 ball, 1 tr in each of five stitches.

Twelfth Row.—Work 1 tr in each of seven stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of twelve stitches, 1 ball, 1 tr in each of twelve stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of seven stitches. This finishes one-half of the square.

Thirteenth Row.—Like the eleventh row.

Fourteenth Row.—Like the tenth row, and so continue, working back to the first row.

For the edge of the square:

First Round.—Work 2 tr separated by 5 ch in a corner stitch of square, *2 ch, 1 tr in the top of the end stitch of next row of square, repeat from start twenty times, 2 ch, 2 tr separated by 5 ch in corner stitch of square, 2 ch, miss two stitches, 1 tr in the next, repeat from the last star twenty times, 2 ch; repeat once from the beginning of the round.

Second Round.—Work 1 tr in each stitch of last round, except at the corners, work 5 tr.

For the insertion:

Make a chain of sixteen stitches, work backward and forward with 1 tr in each stitch for eight rows. In the forward rows work into the back horizontal loop of each stitch; in the backward rows work into the front horizontal loop; this will make the right side even with the chain—like stripe across. Work another square on the upper side of the first square, then another on the lower side of the second square, and so on, until the work is of the desired length. Then on the edge, work 1 dc in a point of a square, 19 ch, 1 dc in the fourteenth stitch of the 19 ch, 13 ch, 1 dc in the eighth stitch of 19 ch, 2 ch, 1 dc in side of square, 7 ch, 1 dc in the third stitch of 7 ch, 1 dc in each of four stitches of 13 ch, 9 ch, 1 dc in the fifth stitch of 9 ch, 2 ch, 1 dc in the side of the next square, 7 ch, 1 dc in the second stitch of 7 ch, 1 dc in each of four stitches of 9 ch, 1 dc in each of four stitches of 13 ch, 5 ch, 1 dc in the first stitch of 5 ch, 1 dc in each of two stitches of 19 ch, 10 ch; repeat from the beginning of the row.

The other side is worked in the same way.

For the first border:

This is worked in squares the same as the insertion. Work one square, then a square on each end of the first as in the insertion, then a square at the side of the lower square, then one above it, joining to the center one of the three squares with slip-stitches. After working the last stitch of each forward row the side is finished by another square. This will form a point containing six squares.

Between each two squares at the top of the scallop is a five-pointed leaf formed thus:

Work 8 ch, 1 dc in a stitch at the side of a square, *1 dc, 4 tr, 2 dc, 1 sc in the 8 ch; repeat from star four times, joining the second leaf into the depth between the two squares, the third into the side of the next square, and leaving the last two leaves unjoined.

For the heading of border:

First Row.—Work 1 dc in a point of square, 7 ch, 1 dc in the point of first leaf, 7 ch, 1 dc in next leaf, 7 ch; repeat from the beginning of the row.

Second Row.—Work 1 tr in each stitch of last row.

Third Row.—Work 1 tr in a stitch, 2 ch, miss two stitches, and repeat across.

For the edge of border:

First Row.—Work 1 tr in the first stitch of square in the depth of the vandyke, 2 ch, miss two stitches, and repeat around the points.

In the square in which the chain stitches are not on the edge, work the trebles in the chain stripe of the square. At the bottom of the point work 1 tr, 5 ch, 1 tr in the same stitch.

Second Row.—Work 3 long trebles in a stitch, keeping the top loop of each on the hook and draw through all together, *7 ch, 1 dc in the third stitch of 7 ch, repeat from star twice, 2 ch, 3 long trebles worked as before, in the same stitch as the first three trebles, miss seven stitches; repeat from the beginning of the row.

For the second border:

This is worked like the square, breaking off the cotton at the end of each row, so as to keep the pattern on the right side.

Make a chain the length required to go around the counterpane.

First Row.—Work 1 tr in each stitch all the way across.

Second Row.—Work 1 tr in a stitch, 2 ch, miss two stitches, and repeat across.

Third, Fourth and Sixth Rows.—Like the fourth row.

Fifth Row.—Like the second row.

Now begin the point, leaving the first two and last two stitches in each row unworked, so as to keep the point in proper shape. As this is the same throughout, it will not be mentioned again. Each point is finished before beginning another.

First Row.—Work 1 tr in each of three stitches, *1 ball (worked as in the square), 1 tr in each of thirteen stitches, repeat from star three times, 1 ball, 1 tr in each of three stitches.

Second Row.—Work 1 tr in each of three stitches, *1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches; repeat from star three times.

Third Row.—Work 1 tr in each of three stitches, *1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of seven stitches; repeat from star twice, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of three stitches.

Fourth Row.—Work 1 tr in each of three stitches, *1 ball, 1 tr in each of eleven stitches; repeat from star twice, 1 ball, 1 tr in each of three stitches.

Fifth Row.—Work 1 tr in each of three stitches, *1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches, repeat from star once, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches.

Sixth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of three stitches.

Seventh Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of eleven stitches, 1 ball, 1 tr in each of eleven stitches, 1 ball, 1 tr in each of three stitches.

Eighth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches.

Ninth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of three stitches.

Tenth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of eleven stitches, 1 ball, 1 tr in each of three stitches.

Eleventh Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of seven stitches, 1 ball, 1 tr in each of three stitches.

Twelfth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of three stitches, 1 ball, 1 tr in each of three stitches.

Thirteenth Row.—Work 1 tr in each of three stitches, 1 ball, 1 tr in each of three stitches.

Fourteenth Row.—Work 1 tr in each of three stitches.

This finishes one point. Sew the ends of the cotton neatly on the wrong side, stretching the stitches so as to leave an even line. Pass over seven stitches of the heading before beginning another point. When all the points are worked, finish the edge as follows:

First Row.—Work 1 tr in edge stitch of each row of point, 3 ch, 1 tr in next row; repeat all the way across, working 1 tr in the extreme stitch of the point.

Second Row.—* Work 1 sc in each of three stitches, 2 ch, miss four stitches, 3 tr each separated by 3 ch in the next, 2 ch, miss four stitches; repeat from star all the way across.

Third Row.—* Work 1 dc in the middle stitch of 3 sc of last row, 6 ch, miss three stitches, 1 dc in the next, 7 ch, 1 dc in the center of 3 ch, 7 ch, 1 dc in center of next 3 ch, 7 ch, 1 dc in first stitch of 2 ch, 6 ch; repeat from star all the way across.

PANSY MAT.

Materials: one-fourth ounce each of black and white single zephyr, one-half ounce of yellow zephyr, and one ounce of rich blue or purple zephyr.

Beginning with the white, make a chain of six stitches; join.

First Round.—Work 12 dc with 1 ch between in the ring.

Second Round.—Work 2 dc in each 1 ch of first round.

Third Round.—Work 1 dc, 1 ch, 1 dc in each loop, and 1 dc, 1 ch, 1 dc, between each dc of previous round.

Fourth Round.—Work 1 dc, 2 ch, 1 dc between each dc of previous round.

Fifth Round.—Work 3 dc in each loop, with 3 ch between each dc.

Sixth Round.—Join on the black, and work 2 dc in each loop of 1 ch.

Seventh Round.—Join on the yellow, and work 2 dc in each loop with 1 ch between.

Eighth Round.—Join on the purple, and repeat the sixth and seventh rounds.

Then with a needle full of fine black thread catch down the fullness of the edge so as to give the effect of pansies.

CALLA-LILY LAMP MAT.

Materials: five shades of green single zephyr; one-half ounce of the darkest shade, one-fourth ounce of the next four shades; one ounce of white, and one-fourth ounce of yellow.

Make a chain of three stitches with the darkest shade of green, join and work 8 tr.

Second Round.—Work 2 tr between each tr of last round, making 16 tr.

Third Round.—Work 2 tr between each tr of last round.

Fourth Round.—Work 1 tr in each of first 3 tr of last round, 2 tr between fourth and fifth tr's, 3 tr over next 3 tr, 2 tr between next two, and so continue, making eight groups of 2 tr.

Fifth Round.—Work 4 tr between the groups of 2 tr, and widen by working 3 tr between the 2 tr of group.

Sixth Round.—Work 7 tr between the groups of 3 tr, and widen by working 3 tr in center of 3 tr group.

Seventh Round.—Work 12 tr between the groups of 3 tr, and widen by working 5 tr in center of 3 tr group.

Eighth Round.—Work 14 tr between the groups of 5 tr, and widen by working 5 tr in center of 3 tr group.

Ninth Round.—Work 17 tr between the groups of 5 tr, 11 ch, turn and work 11 sc on the 11 ch; repeat seven times.

Tenth Round.—Join on next shade of green and work 17 tr in 17 tr of previous round; then on the 11 sc on the 11 ch, which forms the stem of the leaf work 11 tr, 3 ch, 1 tr on end, 3 ch, 11 tr on other side of stem; repeat seven times.

Eleventh Round.—Join on next shade of green, work 17 tr in 17 tr; 11 tr in 11 tr of leaf, 3 ch, 1 tr on end, 3 ch, 11 tr on other side; repeat seven times.

Twelfth Round.—Join on next shade of green and work like eleventh round.

Thirteenth Round.—Join on last shade of green and work 5 ch, 1 tr in each stitch. This finishes the mat. Form into shape by working 3 ch, 1 sc at base of leaf, 3 ch, join to other side of leaf bringing chain on top. This throws the fullness up between the leaves. There will be eight spaces in which to sew the lilies.

The lilies are of the white zephyr.

Make a chain of three stitches, 1 sc in first stitch, 5 tr in second stitch, 1 sc in last stitch; turn.

Second Row.—Work 1 sc in each stitch, 5 tr in center stitch, 1 sc in each stitch to the end.

Repeat first and second rows twice more.

Seventh Row.—Work 1 tr in each stitch, 5 tr in center stitch, 1 tr in each stitch to the end.

Eighth Row.—Work 1 tr in each of 7 tr, 5 tr in next stitch, 1 tr in next 7 tr, 5 tr in center stitch, 1 tr in each of 7 tr, 5 tr in eighth stitch from end, 1 tr in each of last 7 tr.

Ninth Row.—Work 1 tr in each of 8 tr, 3 tr in next stitch, 1 tr in each of 8 tr, 5 tr in center stitch, 1 tr in each of 8 tr, 3 tr in ninth stitch from end, 1 tr in each of 8 tr.

The center of the lily is made of yellow zephyr, a piece three and one-half inches long, with a neatly rounded head and stiffened by running a coarse macreme twine through the center. Sew this to the side of the lily, turning the edge of the flower to the center and fastening at the bottom; draw the other side over and fasten to this, rolling the top slightly. Sew the lilies in the spaces between the leaves.

MAT FOR VASE.

Make a chain of eight stitches; turn.

First Round.—Work 1 sc in each stitch of chain, then turn and work 1 sc in each stitch of opposite side of chain.

Second Round.—Work 2 tr in every stitch all around.

Third Round.—Work 4 ch, pass over two stitches, 1 sc in next; repeat all around.

Fourth Round.—Work 2 ch, (3 tr, 2 ch, 3 tr) in every loop made by 4 ch of previous round.

Fifth Round.—Shell in shell all around, each shell separated by 2 ch.

Sixth Round.—Shell in shell, * 2 ch, 1 tr in 2 ch of last round, 2 ch, shell in shell; repeat from star.

Seventh Round.—Shell in shell, 3 ch, 3 sc on each side of and one on the tr of previous row, 3 ch; repeat from beginning.

Eighth Round.—Shell in shell, 3 ch, 5 sc over the 3 sc of preceding round, 3 ch; repeat from beginning.

Ninth Round.—Shell in shell, 4 ch, 3 sc over 5 sc of previous round, 4 ch; repeat from beginning of round.

Tenth Round.—Shell in shell, 5 ch, 1 long treble in center of 3 sc, 5 ch; repeat from beginning.

Eleventh Round.—Work 5 ch, 1 sc in middle of 5 ch of previous round, 5 ch, 1 sc in next 5 ch, 5 ch, 1 sc in 2 ch of shell; repeat from beginning.

Twelfth Round.—Make 5 ch, 1 sc in first 5 ch of previous row, * 4 ch, 8

tr in next 5 ch, 4 ch, 1 sc in next 5 ch, 5 ch, 1 sc in next loop; repeat from star.

Thirteenth Round.—Work 8 tr in first 5 ch, 2 ch, 1 tr in middle of 8 tr of previous round, 2 ch, 8 tr in next 5 ch, 1 sc in middle of next 5 ch; repeat from beginning.

Fourteenth Round.—Work 5 ch, (1 tr, 2 ch, 1 tr) in middle of 8 tr of previous round, *5 ch, 1 tr in 2 ch, 2 ch, 1 tr in next 2 ch, 5 ch, (1 tr, 2 ch, 1 tr) in the middle of next 8 tr; repeat from star.

Fifteenth Round.—Work 5 ch, *8 tr in 2 ch, 1 sc in middle of 5 ch, 8 tr in next 2 ch, 1 sc in middle of next 5 ch; repeat from star.

Sixteenth Round.—Work 5 ch, 1 sc in middle of shell, 4 ch, 1 sc in same place, 5 ch, 1 sc between the shells; repeat from beginning of row.

Seventeenth Round.—Make 5 ch, 1 tr in small loop, 5 ch, 1 double treble between the two large loops; repeat from beginning. The last 5 ch must be fastened to the third stitch of 5 ch of previous round.

Eighteenth Round.—Make 5 ch, 1 sc in first 5 ch of previous round, 5 ch, 1 sc in next 5 ch; repeat all around.

Nineteenth Round.—Work 6 ch, fasten with a slip-stitch in first 5 ch; *turn, work 5 sc in 6 ch just made, 6 ch, fasten with a slip-stitch in next 5 ch; repeat from star.

Twentieth Round.—Make (1 dc, 2 tr, 3 double trebles, 2 tr, 1 dc) in first hole; turn, work 3 ch, 1 sc in every stitch of scallop, turn, make 1 ch, 1 sc in middle stitch of first 3 ch, 3 ch, 1 sc in same stitch, *1 ch, 1 sc in middle of next 3 ch, 3 ch, 1 sc in same stitch; repeat from star all around scallop, fasten last 1 ch in middle of next hole, 3 ch, 1 sc in next hole, 1 ch. Start a new scallop in next hole; repeat from beginning of row.

PINCUSHION COVER.

This circle may be used for a tidy, also, making smaller circles around it. Make a chain of ten stitches, and join in a ring.

First Round.—Work 20 dc around the circle.

Second Round.—Work 1 dc, 17 ch, 1 slip-stitch in the dc to form a loop; work around this loop in dc, increasing once on each side and once at the top; work once more in dc's around the loop, increasing as before, and working 1 slip-stitch at the bottom of the loop. Six picots, each composed of 4 ch, are worked on this second round of the loop, three on each side.

Break off the cotton and make three similar loops around the ring.

Third Round.—Fasten the cotton at the point of one of the four loops or leaves, and work 1 dc, *5 ch, 1 picot, 5 ch. For the small pattern, joining the leaves together, work 3 ch, 1 picot placed downwards, 1 ch, 1 picot placed upward, 2 ch, 1 dc between the first two picots of one loop, 2 ch, 1 picot, 2 ch, 1 dc between the first two picots of next loop, 2 ch, 1 picot placed upwards, 1 ch, 1 picot downward, 3 ch, 1 slip-stitch in the first of the 3 ch

at the beginning of the pattern, 5 ch, 1 picot, 5 ch, 1 dc in the point of the next loop; repeat from star.

Fourth Round.—Between each loop and each pattern which divides them are 10 ch, with a picot in the center; work 1 dc in each of these chains, and one in the lower part of the picot; also work 1 dc in the point of each loop, and of each triangular pattern, so as to form an entire circle of double crochet.

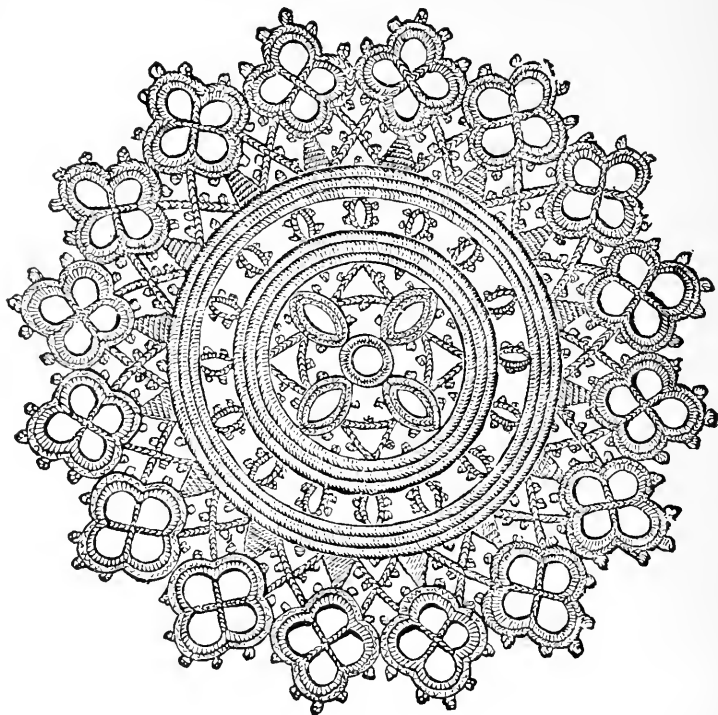


FIG. 183.

Fifth Round.—Work dc's all around the circle, increasing occasionally so the work will not curl.

Sixth Round.—*Work 5 dc, 1 ch, 1 picot, 1 ch, 1 picot, 3 ch, 1 picot, 1 ch, 1 picot, 1 ch, fasten the loop of chain and picot with a slip-stitch; repeat from star. There must be sixteen loops around the circle, and 5 dc between each loop. Break off the thread at the end of the round.

Seventh Round.—Fasten the thread to the point of one of the loops, and

work 1 slipstitch, * 7 ch, 1 slip-stitch in the point of the following loop; repeat from star.

Eighth Round.—Same as fifth.

Ninth Round.—Work dc all around the circle, wrth a picot over every tenth stitch.

Before beginning the tenth row, make the small circles of the outer border separately, as follows: Work 4 ch for a first treble crochet, 7 ch, 1 tr in the first of the 4 ch forming the first tr; work 2 tr, 7 ch, 2 tr, 7 ch, and fasten the last to the top of the first tr; now work in single crochet around the star, making one picot over every fourth stitch. Make sixteen of these small circles.

Tenth Round.—Begin on the third stitch after the picot, and work 1 slip-stitch, 7 ch, 1 slip-stitch in one stitch of a circle, between two picots; turn, and over the 7 ch work 1 slip-stitch, 1 dc, 1 long dc, 1 tr, 1 large tr, miss three stitches under the leaf thus formed, and work 1 dc in the fourth; now begin a loop, formed of 1 ch, 1 picot, 1 ch, 1 picot, 3 ch, 1 picot, 1 ch, 1 picot, 1 ch; under this loop, miss two stitches, one picot and two more stitches of preceding round, and then begin another leaf. Work alternately one of the pointed leaves and one loop with picots. There should be sixteen leaves in the round, and one of the smaller circles is fastened to the point of each leaf. Work a chain of six or seven stitches, and fasten it by a slip-stitch in the point of the nearest leaf. Work a second chain of the same length and join it on in the nearest space of the next circle. Repeat for each circle.

AFGHAN.

This is made in squares of Germantown wool, using as many colors as desired. It is sometimes called "crazy crochet." The last row of each square or block should be black. It is prettier to be crocheted rather close, although the outer edge of each block may be crocheted in open work if preferred; in that case ribbons must be drawn through, and that would make the afghan very expensive.

Make a chain of four stitches; join.

First Round.—Make 3 ch, * 3 tr in circle, 1 ch; repeat from star twice; 2 tr, fasten with a slip-stitch in second stitch of chain. Break off the wool, and tie on another color.

Second Round.—Make 3 ch, 3 tr under first 1 ch of previous round, * 1 ch, 3 tr, 1 ch, 3 tr under next 1 ch; repeat from star twice, 1 ch, 2 tr under next 1 ch, fasten with a slip-stitch in second stitch of 3 ch, at the beginning of the row. Break off the wool and tie on another color.

Third Round.—Make 3 ch, 3 tr under 1 ch of second row, * 1 ch, 3 tr under next 1 ch, 1 ch, 3 tr, 1 ch, 3 tr under next 1 ch; repeat from star twice, 1 ch, 3 tr under next 1 ch; 1 ch, 2 tr under next, fasten with a slip-stitch in second stitch of 3 ch at beginning of the row. Break off wool and tie on the black.

Fourth Round.—Same as third, except that there will be two groups of 3 tr at each side separated by 1 ch.

SOFA BLANKET.

Make a chain of three stitches. (Fig. 184).

First Row.—Work 2 dc in each of the second and third stitches of chain.

Second Row.—Work 5 ch, 1 tr in the first loop, *1 ch, 1 tr in the next; repeat from star twice.

Third Row.—Work 1 ch, 1 dc in every loop, working into the back part of the stitch.

Fourth Row.—Like third. The chain at the beginning increases the width. There should now be ten stitches.

Fifth Row.—Work 4 ch, 1 tr in the first loop of previous row, *1 ch,

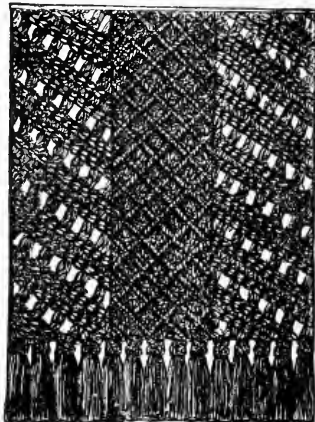


FIG. 184.

miss one loop, 1 tr; repeat from star four times.

Sixth Row.—Work 1 ch, then 1 dc in each stitch, across the row.

Seventh Row.—Like sixth.

Then work the open row, always increasing at the beginning of each row until the stripe is wide enough. Then continue to increase at the side, and decrease from the point at the opposite angle.

For the center stripe, make a chain of fourteen stitches.

Work two rows of dc.

Third Row.—Work 1 \bar{d} , 1 long treble into the fourth loop of first row, 1 dc into the same loop; 3 dc and 1 long treble the other way into the same stitch to form raised diamonds as in cut.

Continue in this long treble to form the squares, but in returning across the row, in order to keep the right number of stitches, work through 2 dc at once at the points.

Sew the stripes together, and tie the fringe on the ends. If desired an edge can be crocheted on the sides of the blanket.

CHEMISE BAND.

This band is made of rosettes, each being worked separately. (Fig.185). Make a chain of seven stitches; join.

First Round.—Make 3 ch, 19 tr in the ring.

Second Round.—Make 4 ch, 19 tr each separated by 1 ch.

Third Round.—Make 4 ch, 2 long trebles worked off together in first 1 ch, *5 ch, 3 long trebles worked off together in next 1 ch; repeat from star.

Fourth Round.—Make 5 ch, 1 sc in 5 ch of previous round; repeat. This completes one rosette. The rosettes are to be joined when crocheting the fourth round.

Any edge preferred may be added to top and bottom of yoke after the rosettes are fastened together.

CROCHETTED BASKET. FIG. 186.

This is a pretty receptacle for holding letters, scraps, etc. It is made of

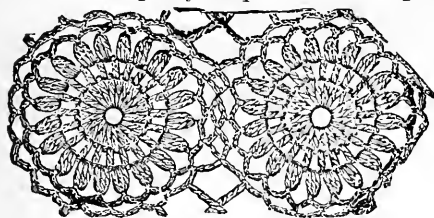


FIG. 185.

any pretty scallop liked for a finish. Now whip the two ends together making it round; then whip the bottom edge and the edge of the mat together. Now fit it over a tin pail or a flower pot. Take an old toothbrush, dip it in strong gum-arabic water, and go all over the basket, making it very stiff. Let the basket dry and then varnish it. Or, if you prefer, you can gild it inside and out. After it is thoroughly dry again, run bright ribbon through the middle loops and tie in a butterfly bow.

CROCHETTED GARTER.

This garter is worked with purse silk and a steel crochet needle.

Make a chain of 19 stitches.

First to Fifth Rows.—Work 1 dc into each stitch of previous row, working into the back horizontal loop of the stitch.

Sixth Row.—Work 1 dc into each of the first five stitches, 9 ch, miss nine, 1 dc into each of next five stitches.

Repeat from first row until you have made the required length. For the edge:

First Row.—Work 1 tr in first stitch, 2 ch, miss two; repeat all around. At the corner work 4 instead of 2 ch.

Second Row.—Work 1 dc in each of the first five stitches, 4 ch, 1 dc in the first stitch of 4 ch, 5 ch, 1 dc in the first stitch of the 5 ch, miss three stitches, 1 tr in the next, 4 ch, 1 dc in the first stitch of 4 ch, miss three stitches of previous row; repeat.

A ribbon is run through the holes in the center of the garter and tied in a bow in front.

BELL-HARNESS FOR CHILDREN.

This harness consists of five pieces; the belt, a piece to go over each shoulder, the strap across the front, and the reins. The length of each part is of course regulated by the size of the child they are to fit. The reins should be about three yards in length, and fastened to the waistband, the other pieces being sewed together with needle and thread.

With red wool make a chain of ten stitches, and work up and off in ordinary tricot, till of the length desired. To point the ends in the front of the shoulder-pieces, pass over the first stitch in each row without working up a loop until only two stitches remain. Finish the edges with black wool, work-

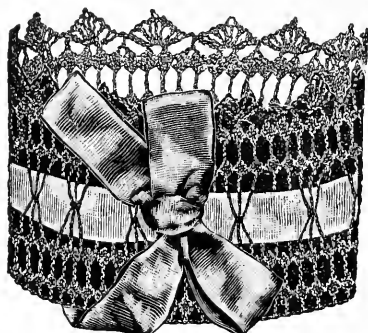


FIG. 186.

ing 1 dc in each stitch of tricot. Sew spangles at intervals on the harness, and fasten small brass bells at the shoulders and on the reins.

WORK-BAG.

This is a square bag of peacock-blue corded silk, covered at the lower part with large circles joined by small ones crocheted of fine linen thread. Six large circles with a small circle between each two are required to go across the bag, and as many rows can be used as liked, separating the rows with a strip of point braid, to which the large circles are fastened.

For the large circle:

Make a chain of ten stitches, and join.

First Round.—* Work 3 long trebles each separated by 1 ch in a stitch of chain, 3 ch, miss one stitch; repeat from star four times, 3 ch, join to first stitch of round.

Second Round.—Work 48 dc in the previous round.

Third Round.—* Work 2 long trebles each separated by 1 ch in each of two successive stitches of last round, 1 ch, miss two stitches; repeat from star all around.

Fourth Round.—* Work 1 tr in a stitch, 3 ch, 1 tr in the same stitch, miss three stitches; repeat from star all around.

Fifth Round.—Take a piece of point braid long enough to go around the circle, draw the thread through a hole at one side, 1 long treble in a stitch of last round, keeping the cotton at the back of the braid, miss one hole, 1 long treble in the same stitch, miss the next hole, 1 long treble in the same stitch, 1 sc at the back of the braid in each of the next two holes, miss four stitches of last round, and repeat from the beginning all the way around.

Sixth Round.—On the other side of the braid work *1 long treble in each of three alternate holes, keeping the top loop of each on the hook, and draw through all together, 7 ch, miss one hole; repeat from star all the way around.

Seventh Round.—Work 1 dc in center of 7 ch, 2 ch, *2 long trebles in second stitch of next 7 ch, keep top loop of both on the hook and draw through together, 3 ch; repeat from star four times, 2 ch, repeat from the beginning of the round.

Eighth Round.—* Work 1 dc in the dc's of last round, 1 ch, 1 tr in the center of next 3 ch, 5 ch, 1 tr in the same stitch; repeat from star three times, 1 ch, repeat from the beginning of the round.

For the small circle :

Make a chain of ten stitches and join.

First Round.—* Work 3 long trebles each separated by 1 ch in a stitch of chain, 3 ch, miss one stitch; repeat from star four times, 3 ch, join to first stitch of round.

Second Round.—Work 48 dc in the previous round.

Third Round.—* Work 1 long treble in a stitch, 7 ch, 1 long treble in the same stitch, miss two stitches; repeat from star all the way around.

Another pretty circle, and a small square for joining, which can be used instead of the other circles given, are made as follows :

For the large circle:

First Round.—Take telegraph cord and form it into a twelve-pointed star each point being from one loop to another of the braid. In the center of this star work into the loops with sc, and break off the thread at the back of the work.

Second Round.—Twist the cord and work 1 dc in the loop at the end of the point, 6 ch; repeat all around.

Third Round.—* Work 1 tr in a stitch, 1 ch, miss one stitch; repeat from star all around.

Fourth Round.—Work 1 dc in a stitch, 4 ch; take another piece of cord,

and twist it, doubling it back and forth at each loop of the braid, 1 dc in the braid, 4 ch, miss six stitches; repeat from the beginning of the round.

Fifth Round.—Work 1 dc in the loop of cord, 10 ch; repeat all around.

Sixth Round.—Like the third.

Seventh Round.—Using a little larger hook, *work 1 tr in a stitch, 2 ch, miss two stitches, 1 tr in next, 2 ch, miss two stitches, 1 tr in the next, 5 ch, 1 dc in the second stitch of 5 ch, 4 ch, 1 dc in the first stitch of 5 ch, 4 ch, 1 dc in the first stitch of 5 ch; 2 ch, 1 tr in the next tr of previous round; repeat from star all the way around.

For the small square :

Make a star of four points with telegraph braid, fastening in the center with needle and thread.

First Round.—* Work 3 dc in a loop, 5 ch, 1 long treble into the center of the star, 5 ch; repeat from star three times

Second Round.—Work 3 tr separated by 2 ch in one stitch at the corner, 1 ch, *1 tr in the next stitch, 1 ch, miss one stitch; repeat from star six times, then repeat three times from the beginning of the round.

HANGING BASKET FOR BALL OF WOOL.

Use fine macrame cord.

Make a chain of six stitches, and join.

First Round.—Work 33 dc in the 6 ch, joining the first and last dc with an sc.

Second Round.—Work 6 ch, miss two stitches, *1 tr in the next, 3 ch, miss two stitches; repeat from star nine times more, and join to the third stitch of 6 ch with an sc.

Third Round.—Work 4 ch, tr under first 3 ch, *4 ch, 3 tr under next 2 ch; repeat from star nine times more, and join to top of 4 ch with an sc.

Fourth Round.—Work 2 tr, 5 ch, 2 tr in each 4 ch of previous round.

Fifth Round.—Like the third round, working long trebles instead of trebles.

Sixth Round.—Work 2 long trebles, 6 ch, 2 long trebles in each 5 ch of last round.

Seventh Round.—Like the fifth round, working 7 ch instead of 6 ch.

Eighth Round.—Like the sixth round, working 8 ch instead of 7 ch.

Ninth Round.—Work 2 sc in 8 ch, 5 ch, 1 sc between the long trebles, 5 ch; repeat around.

Tenth Round.—Take a ring of strong wire the size of the last round of crochet, and work over it 1 sc in each stitch of last round.

This makes half of the bag. Sew the two parts together for about an inch at the bottom; a loop of ribbon and a bow are fastened at one side to hang the bag on the arm. Sew a piece of ribbon on each side of the top to tie the two sides together, and draw the end of the wool through the hole in the center of the side.

HANDKERCHIEF WITH HAILSTONE LACE.

The center of this handkerchief is of fine muslin, the lace being crocheted on the edge of the muslin, using sewing silk of any desired shade. The lace should be made fuller on the corners to prevent drawing. (Fig. 187).

Work 1 sc in edge of handkerchief, 1 dc (drawing a loop half an inch long), 1 sc, 1 dc (drawing another long loop), half an inch further along the edge of the handkerchief work 1 sc; repeat all the way around. At the corners leave only one-eighth of an inch between the sc's.

In all other rows, after making the knot in the center, work 1 sc under the two threads before reaching the knot of each stitch of the first row, and 1 sc under the two threads on the other side of the knot.

PURSE—NO. 1.

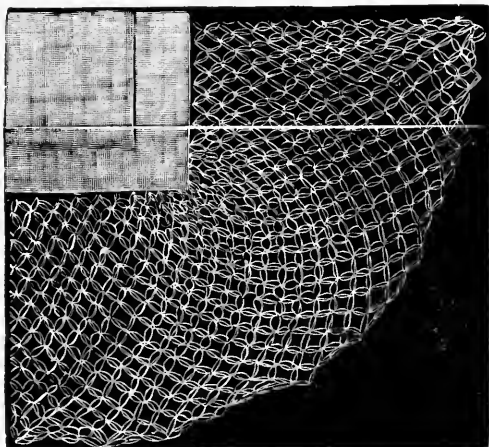


FIG. 187.

Materials: two skeins of olive purse silk, steel crochet hook, and steel mounts.

Commencing at the top, make a chain of fifty-two stitches, and join.

First Round.—Work 1 tr in a stitch, 1 ch, miss one stitch; repeat all the way around.

Second to Eighth Rounds.—Work 1 dc in each stitch.

Ninth to Thirteenth Rounds.—Work 1 dc in the back horizontal loop of each stitch

Fourteenth Round.—Pass the silk at the back of the work, and draw up two loops from the back to the front through the eleventh round with one stitch between each loop, 1 dc through two loops together, 1 dc through each of the next two loops of last round; repeat all the way around.

Repeat from the ninth row seven times more. In the ninth, tenth and

eleventh repeats of the pattern pass over every fifth stitch in each alternate round to shape the bottom of the purse. Draw the opening at the bottom together with a needle and silk, and sew on a steel ball. The ends of the rods are taken off, the little rods passed through the top row of stitches, and the ends then put on again.

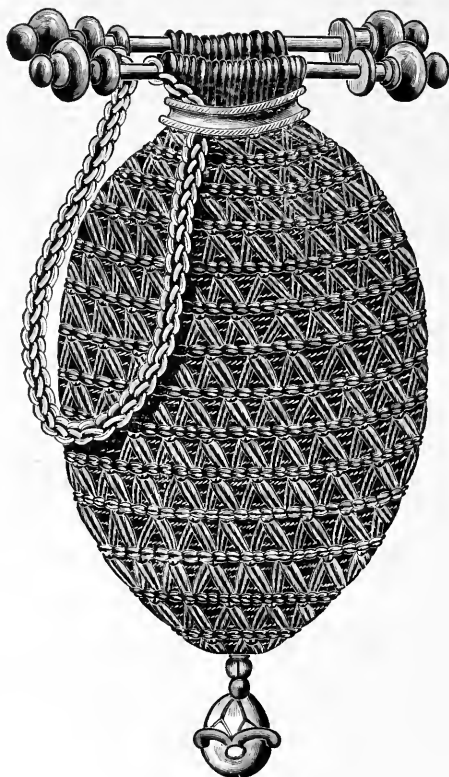


FIG. 188.

PURSE—NO. 2.

Materials: blue purse silk, and a fine crochet hook.

Make a chain of five stitches, and join in a circle.

First Round.—Work 2 dc in every stitch.

Second Round.—* Work 1 ch (for widening), 2 dc in first stitch, 1 dc in each of next three stitches, 2 dc in next; repeat from star all the way around.

Third and All Odd Rounds.—Work the same as second row; increasing •

the number of stitches between the widenings as required. The raised figures are worked only in the even rounds.

Fourth Round.—* Work 1 ch, 2 dc in first stitch, 4 dc in 4 dc, one raised spot made as follows: 3 tr in that stitch of last round but two, which is directly underneath the last 5 dc, 3 dc, 2 dc in the next; repeat once from star.

Sixth Round.—* Work 1 ch, 2 dc in one stitch, 4 dc in 4 dc, one raised spot as before, 3 dc, one spot, 4 dc, 2 dc in next stitch; repeat once from star.

Eighth Round.—* Work 1 ch, 2 dc in first stitch, 4 dc; one spot, 7 dc, one spot, 4 dc, 2 dc in next stitch; repeat once from star.

Tenth Round.—* Work 1 ch, 2 dc in first stitch, 4 dc, one spot, 11 dc, one spot, 4 dc, 2 dc in next; repeat once from star.

Twelfth Round.—* Work 1 ch, 6 dc, one spot, 3 dc, one spot, 7 dc, one spot, 3 dc, one spot, 6 dc; repeat once from star.

Fourteenth Round.—* Work 1 ch, 5 dc, one spot, 7 dc, one spot, 3 dc, one spot, 7 dc, one spot, 5 dc; repeat once from star.

Sixteenth Round.—* Work 1 ch, 2 dc in first stitch, 3 dc, one spot, 11 dc, one spot, 10 dc, one spot, 3 dc, 2 dc in next stitch; repeat once from star.

Eighteenth Round.—* Work 1 ch, 5 dc, one spot, 3 dc, one spot, 7 dc, one spot, repeat once from dagger, 3 dc, one spot, 5 dc; repeat once from star.

Twentieth Round.—* Work 1 ch, 4 dc, one spot, 7 dc, one spot, 3 dc, one spot, 7 dc, one spot, 3 dc, one spot, 7 dc, one spot, 4 dc; repeat once from star.

Twenty-second Round.—* Work 1 ch, 2 dc in first stitch, 2 dc, one spot, 11 dc, one spot, 9 dc, one spot, 11 dc, one spot, 2 dc, 2 dc in next stitch; repeat once from star.

Twenty-fourth Round.—* Work 8 dc, the first in the 1 ch, one spot, 7 dc, one spot, 13 dc, twice alternately, one spot, 7 dc; repeat once from star.

Twenty-fifth and All Odd Rounds.—Work in dc all the way around.

Twenty-sixth Round.—* Work 10 dc, one spot, 3 dc, one spot, 9 dc, one spot, 8 dc, one spot, 3 dc, one spot, 9 dc; repeat once from star.

Twenty-eighth Round.—* Work 12 dc, one spot, 8 dc, one spot, 3 dc, one spot, 8 dc, one spot, 11 dc; repeat once from star.

Thirtieth Round.—Like the twenty-sixth.

Thirty-second Round.—Like the twenty-fourth.

Thirty-fourth Round.—* Work 6 dc, one spot, 11 dc, one spot, 9 dc, one spot, 11 dc, one spot, 5 dc; repeat once from star.

Repeat once the twenty-fourth to the thirty-fourth rounds inclusive, and once the twenty-fourth to the twenty-eighth rounds inclusive, in the last repetition of the twenty-sixth and twenty-eighth rounds working dc in place of the spots of the center pattern.

Fifty-third to Fifty-fifth Rounds.—Work in double crochet.

Then work twenty-one rounds in dc. This completes one end of the

purse. The other end is worked in the same way, then the center part is crocheted on the two ends, as follows:

First Round.—Work 2 ch, alternately miss one stitch, 1 tr, 1 ch, all the way around.

Second Round.—Work 1 tr in the chain stitch before the next 1 tr, 1 ch, repeat.

Then work sixteen rows of 1 tr, 1 ch, back and forth, turning the work each time, to form the opening, beginning each row with 3 ch. Then two closed rounds like the second round, and join to the end with a round of double crochet.

On the edge of each end work as follows: 1 tr in the chain, *3 tr, 1 ch; repeat from star until the point is reached, then 5 tr, and continue as before. Knot fringe in the holes formed by the last row.

TOBACCO BAG IN CROCHET AND BEADS.

Materials: ten skeins of fine purse silk, one hank of gold beads, and a medium-sized steel hook.

This bag consists of four sections worked separately and sewed together. The beads must be threaded on the silk before commencing the work.

Begin at the bottom with a chain of four stitches.

First Row.—Work 2 dc in the first stitch, 1 dc in each of the next two stitches, 2 dc in last stitch.

Second Row.—Work 1 ch to turn, 1 dc in next stitch, raise a bead and put it at the back of the stitch, 1 dc in each of the next three stitches, raise another bead, 1 dc in next stitch, 2 dc in the end stitch.

Repeat the first and second rows until there are thirteen beads in a row, raising a bead after every third stitch in each alternate row, so as to have the beads all on one side of the work.

When the widest part is reached, continue the work as before, decreasing only at the end of about every third row by omitting to work the last stitch. Continue to work in this way until the work measures two inches across the last row. When the four sections are finished, sew them together on the wrong side with a needle and silk.

For the fullness at the top.

First Round.—Work 1 tr in a stitch, 2 ch, miss two stitches; repeat all around.

Second to Seventh Rounds.—Work 1 tr in 2 ch of previous round, 2 ch; repeat all around.

Eighth Round.—* Work 1 tr in 2 ch, miss two stitches, 1 tr in the next, 5 ch; repeat from star all the way around.

Run a cord through the first row of holes of border, and put tassels on the five corners at the bottom of the bag. Line the bag with india-rubber or wash-leather.

TOBACCO BAG NO. 2.

Materials: eight skeins of cardinal red and four skeins of gold-colored purse silk, and a medium-sized steel hook.

Commencing at the center of the bottom of the bag, with the red silk, make a chain of eight stitches and join in a ring.

First Round.—Work 24 tr in the 8 ch completing the round by joining the first and last tr with an sc.

Second Round.—Work 3 ch, *1 tr in one stitch, 2 tr in next; repeat from star all the way around.

Third Round.—Join on the gold silk, *work 1 tr into each of two stitches, 2 tr in next; repeat from star all the way around.

Repeat the third round three times.

Seventh Round.—Join on the red, *work 1 tr into each of two stitches, 2 tr in the next, then with the gold, 1 tr in each of six stitches, repeat from star all the way around. In order to make the number of stitches right so that the vandyke patterns come evenly, it may be necessary to either miss a stitch or work twice in a stitch at the end of the round.

Eighth Round.—*Join on the red, work 1 tr in each of the four red stitches, 2 tr in the first gold stitch; with the gold, 1 tr in each of next four gold stitches; with the red, 2 tr in next gold stitch; repeat from star all the way around.

Ninth Round.—*Join on the red, 1 tr in each stitch of red, 1 tr in gold stitch; with the gold, 1 tr in each of next two gold stitches; with the red, 1 tr in next gold stitch; repeat from star all the way around.

Tenth and Eleventh Rounds.—Work entirely with red silk, 1 tr in each stitch. There should now be 154 stitches.

Twelfth Round.—This begins the Greek key pattern. *With the red, work 2 tr in a stitch, 1 tr in each of next two stitches, 2 tr in next; with the gold, 1 tr in each of next ten stitches; repeat from star all the way around.

Thirteenth Round.—*With the red, 1 tr in each red stitch of last round; with the gold, 1 tr in each of next two gold stitches; with the red, 1 tr in each of next six gold stitches; with the gold, 1 tr in each of next two gold stitches; repeat from star all the way around.

Fourteenth Round.—*With the red, 1 tr in each of five red stitches, 2 tr in next; with the gold, 1 tr in each of two gold stitches; with the red, 1 tr in each of next four stitches; with the gold, 1 tr in each of next seven stitches; repeat from star all the way around.

Fifteenth Round.—*With the red, 1 tr in each of seven stitches; with the gold, 1 tr in each of next two stitches; with the red, 1 tr in each of next four stitches; with the gold, 1 tr in each of next two stitches; with the red, 1 tr in each of next five stitches; repeat from star all the way around.

Sixteenth Round.—*With the gold, 1 tr in each of seven red stitches, 1 tr in each of two gold stitches; with the red, 1 tr in each of the next red

stitches; with the gold, 1 tr in each of next seven stitches; repeat from star all the way around.

With the red, work about two inches, 1 tr in each stitch without increase or decrease. Then work another Greek key pattern as described in the twelfth to the sixteenth rounds, omitting the increase; then two rounds plain.

For the full at the top:

First Round.—Work 1 tr in a stitch, 2 ch, miss two stitches; repeat around.

Second Round.—Work 1 dc in each stitch of last round.

Third Round.—Work 1 tr in each of two stitches, 2 ch, miss two stitches; repeat around.

Fourth Round.—Like second round.

Repeat the third and fourth rounds twice more.

With red silk finish the diamond at the bottom of the bag by working lines of chain-stitches from the depth between the points to the center of the first row, either with a needle or a crochet hook.

Make a crochet chain and run it through the first row of holes, finishing the ends with small silk pompons. Line the bag with India rubber or wash leather.

Part IV.

NETTING.

Note.—This article has been prepared for us by the publishers of "Florence Home Needle-work," which is a guarantee of its accuracy.

NETTING is of great antiquity, and its origin is difficult to determine. It was doubtless first made use of by fishermen, to supply the wants of life, and as civilization advanced, found favor for ornamental purposes and embroidery.

Plain Netting, and the Instruments Used. (Figs. 1, 2 and 3.)

Plain netting consists of loops, secured and rendered independent of one another by knots. For forming and tightening these loops and knots, the following implements are necessary. In the first place, a netting needle,



FIG. 1. NETTING NEEDLE OF STEEL.

which is best made of steel, split and flattened at both ends, with a hole bored through it below the fork at one end, in which the thread is secured before it is wound on lengthwise between the forks (see Fig. 1). These needles are numbered like knitting needles. There are netting needles like-



FIG. 2. NETTING NEEDLE OF IVORY.

wise of bone, ivory, wood and shell, for coarser silk. These are without hole (see Fig. 2). The silk must be wound on very tightly, and not too much of it at a time, that the needle may slip easily through the loops.



FIG. 3. MESH OR SPOOL OF IVORY.

The mesh or spool (Fig. 3), whether of ivory, bone, steel or wood, should be smooth and round, and of the same thickness throughout, so that the loops made upon it may be all of one size and easily slipped off. For long loops a flat mesh is best, and, in all cases, the needle and mesh should be selected with a view both to the material employed and the size of loop required.

Materials Suitable for Netting.

Silk of various kinds or sizes may be used for this work, but nothing more satisfactory in every respect has come to our notice than Florence knitting silk (Fig. B), which, owing to its "soft finish," readily adapts itself to the work, and produces the most perfect knot. With this may be used to advantage Florence filoselle (Fig. F). Corticelli rope silk (Fig. D) and Corticelli wash embroidery silk, size EE (Fig. E), and Corticelli knitting silk (Fig. A), are also suitable for netting. The foundation netting

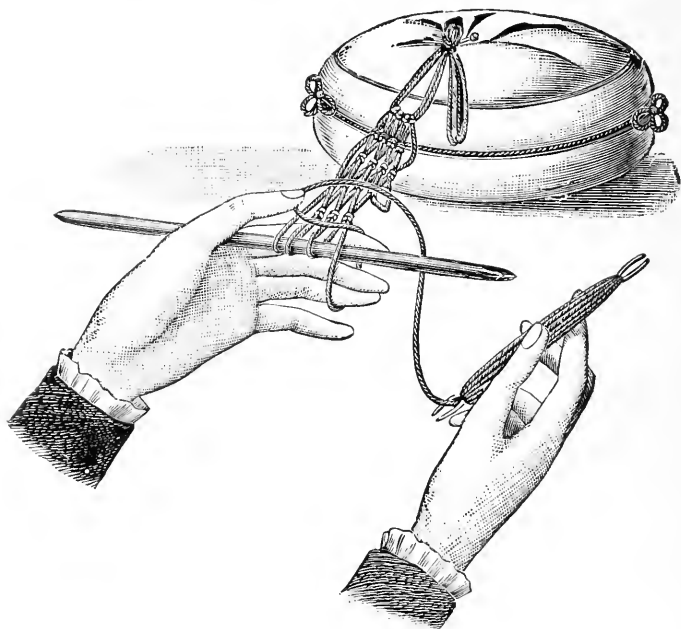


FIG. 4. FIRST POSITION OF THE HANDS.

may be made of linen, and darned with silk with fine effect. Engravings of these materials, with their corresponding letter designations, will be found in the back of the book.

Netting Stitches.

The loops are always the same,—four-cornered, whether they be square or oblong; and connected together, though secured and rendered independent of one another by knots. By different ways of passing the thread over the mesh and connecting the loops together, the following stitches are pro-

duced: first, plain loop; second, double loop; third, oblong loop; fourth, honeycomb loop; fifth, twisted loop.

PLAIN LOOP. FIRST POSITION OF THE HANDS. (Fig. 4.)

Every kind of netting requires a foundation loop, from one-fourth to one-half an inch long, made from No. 300 or No. 500 Florence knitting silk, which is pinned to the cushion. Fasten the working thread to the foundation loop; then take the mesh in the left hand, holding it between the thumb and fore-finger, the other fingers extended beneath. Take the needle

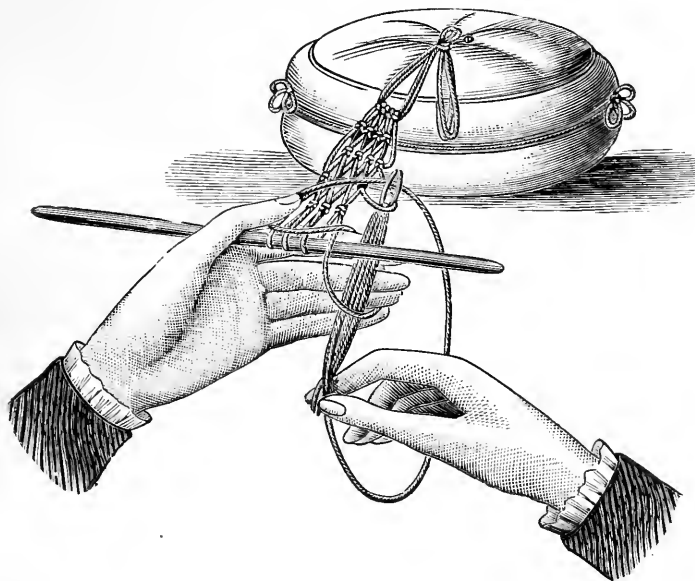


FIG. 5. SECOND POSITION OF THE HANDS.

filled with thread in the right hand, and pass the thread downwards over the mesh, and over the second, third and fourth fingers, inside; carry it up behind the third finger and lay it to the left under the thumb, by which it has to be held fast.

SECOND AND THIRD POSITIONS OF THE HANDS. (Figs. 5 and 6.)

Carry the thread down behind the second, third, fourth and fifth fingers, and put the needle through the loop on the fingers and behind the mesh, through the foundation loop, thus forming a second loop, which you hold back with the little finger of the left hand. Then gradually drawing up the thread that runs from the mesh, let go the loop held down by the thumb; then by degrees let go also the loop which lies over the second, third and

fourth fingers, still holding the last loop fast with the little finger; finally you release this too, and pull up the knot thus formed close to the mesh with the right hand. This completes the stitch. The next stitches are made in the same way, whether they are to serve for casting on, or for a netted foundation. The mesh is drawn out at the end of each row, the work turned and the mesh held beneath the last row, in readiness for the next, in making which you pass your needle through each loop. These diamond-shaped loops form a diagonal net.

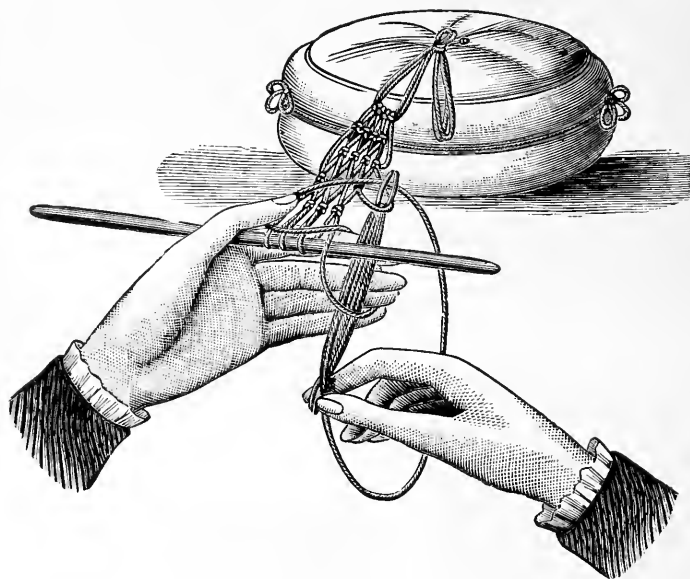


FIG. 6. THIRD POSITION OF THE HANDS.

DOUBLE LOOP.

To make a double loop, put the thread two or three times around the mesh.

OBLONG LOOP.

For oblong loops, the knots must be made a little distance from the mesh.

HONEYCOMB LOOP.

Make an oblong loop, pass the thread around the fingers, but not over the mesh, as in plain netting; put the needle, not into the loop of the previous row, but between the loops just made. The knot, which is made in the same way as in plain netting, must be drawn close up to the mesh; the

two threads of the loop should lie side by side on the mesh. The loops in honeycomb netting are six-sided.

TWISTED LOOPS.

Pass the thread, as in plain netting, over the mesh and fingers; but, before letting the thread which is under the thumb go, pass the needle from right to left under the loop you are making and the thread, and only then draw up the knot.

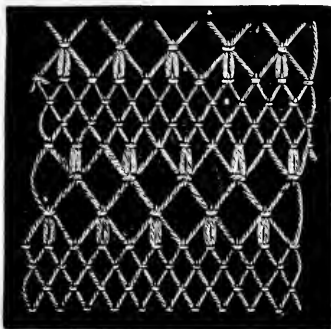


FIG. 7. PATTERNS PRODUCED IN NETTING BY INCREASING AND DECREASING.

made by netting the meshes together in regular sequence, and taking up as many meshes as you have netted together, or *vice versa*. You may increase

Although in netting the loops can not be formed in as many different ways as in knitting or crochet, they admit of a certain variety, as the following explanations will show.

PATTERNS PRODUCED IN NETTING BY USING MESHES OF DIFFERENT WIDTHS.

Plain netting can be varied by making one row of loops over a large mesh and one over a small one, or several rows over the large and several over the small, alternately, changing the meshes at regular intervals.

PATTERNS PRODUCED IN NETTING BY INCREASING AND DECREASING.

(Fig. 7.) Patterns of this kind are



FIG. 8. LOOSE LOOPS IN CLUSTERS.

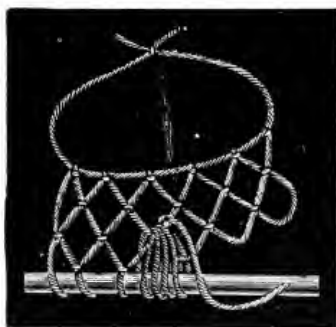


FIG. 9. LOOSE LOOPS IN CLUSTERS. (DETAIL OF FIG. 8.)

and decrease in the same rows, or at an interval of so many rows.

Two sizes of thread should be used for this pattern. To show the rela-

tion they should bear to one another, we instance No. 300 Florence knitting silk and Florence filoselle (see Figs. B. and F). Begin by three rows of plain netting with the finer thread over the small mesh, followed by one row of the coarser thread over the large mesh; then, with the coarse thread over the large mesh, one row, in which you net every two loops together, and one row, with two loops in every one, so that the number of loops remains the same. These are followed by three rows of plain netting with the fine thread on the small mesh.

LOOSE LOOPS IN CLUSTERS. (Figs. 8 and 9.)

These clusters of loose loops are made in the following manner:

First Row.—One loop, the knot of which must be a little distance from the mesh; put the thread over the mesh and the needle through the loop where the knot is; repeat this three or four times, making the loops all of the same length. Then unite all the loops with one knot, carrying the needle from right to left, around the loops, instead of putting it through the loop of the previous row.

Second Row.—Make one loop over each loop of the first row, leaving out the loops that form the cluster.

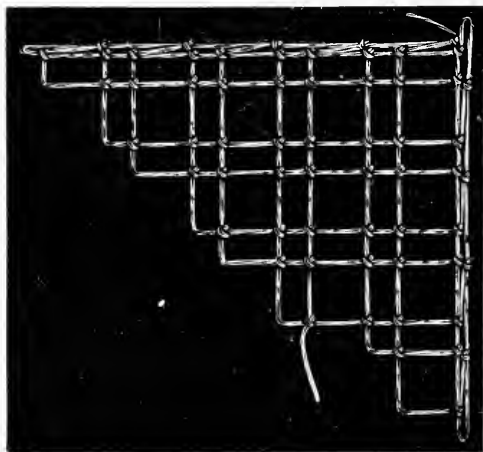


FIG. 10. NETTING COMPOSED OF PLAIN, DOUBLE AND OBLONG LOOPS

As may be seen from the drawing, many different patterns can be worked upon the netting in this manner.

NETTING COMPOSED OF PLAIN, DOUBLE AND OBLONG LOOPS. (Fig. 10.)

Netting composed of large and small loops is the kind generally used as a ground-work for embroidery. The loops of it are straight; diamond netting will serve the same purpose, but, as it is less commonly used, we have given the preference to the straight.

The whole first row consists of a double and a plain loop alternately; the second, entirely of oblong loops, which are made by passing the thread only once over the mesh, and so that in netting on the double loop, the knot

is brought close to the needle, whereas, in netting the plain loop, it hangs free; so that, as shown in Fig. 10, all the loops of the second row are of the same length. In the third row, which is like the first, the plain loops should come between the small holes and the double ones between the larger ones.

CIRCULAR NETTING COMPOSED OF LONG AND SHORT LOOPS. (Fig. 11.)

Make thirty or thirty-one loops over a large mesh with a coarse material such as Florence filoselle (Fig. F), then draw up the thread on which the loops are strung, as tightly as possible, so as to form quite a small ring for the center, and fasten off.

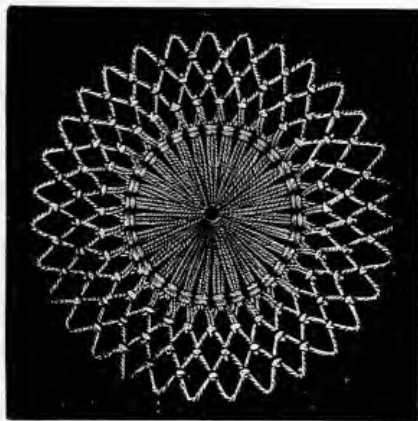


FIG. 11 CIRCULAR NETTING COMPOSED OF LONG AND SHORT LOOPS.

ening on the thread afresh for each row, make a loop over the thumb.

MAKING LOOPS OVER THE THUMB.

Put the thread, as for a plain loop, over the mesh and fingers, and put the needle through the loop, likewise as for a plain loop, but before tightening the knot, draw the mesh out of the loop just made, and make it exactly as long as the loop above.

CIRCULAR NETTING, FORMED BY INCREASES. (Fig. 12.)

Make ten loops on the foundation loop, close the ring, then go on, making a row with one knot in the first loop and two in the second, until the net attains the right circumference; in the

For the next row, also made in coarse thread, fasten the thread on to a long loop and make one loop into each loop of the first row, over a small mesh. Use the same mesh for all the subsequent rows, which should be worked in a finer thread, say, Florence knitting silk, No. 300 (Fig. B.)

If you want to avoid fast-

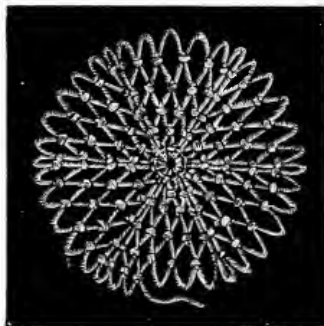


FIG. 12 CIRCULAR NETTING, FORMED BY INCREASES.

in the

subsequent rows, increase by one loop; that is to say, make two knots in each of the previous increases.

SQUARES OF NETTING. (Figs. 13 and 14.)

To make squares of netting with straight loops, begin by making two

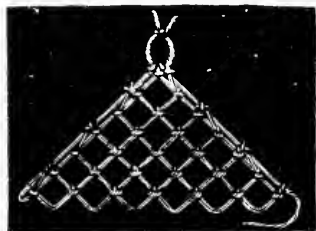


FIG. 13. SQUARE OF NETTING.
(BEGUN.)



FIG. 14. SQUARE OF NETTING.
(COMPLETED.)

loops or three knots. Make two knots in each of the following rows, so that each row is increased by one loop. Continue to increase until you have one loop more than the square should number. Follow this row with the extra

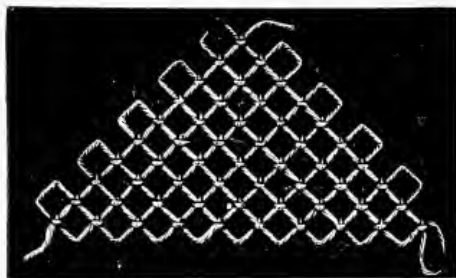


FIG. 15. SQUARE OF NETTING BEGUN FROM
THE MIDDLE. (BEGUN.)

stitch, make a row without either increase or intake, and begin the intakes in the next row, joining the two last loops of each row together by a knot. Finish the two last loops over the thumb. SQUARE OF NETTING BEGUN FROM THE MIDDLE.

(Figs. 15 and 16.)

Instead of beginning a square from the corner, in the manner just described, it may be begun from the middle.

Cast on the required number of loops, make an intake in each row, by omitting to take up the last loop of a row. In coming back, your first knot will thus be made over the last loop but one of the previous row. (Fig. 15.) To complete the square, fasten the thread on again to the end of the thread

of the last row, then make one similar to it, and repeat the same rows you made at the beginning. (See Fig. 16.)

STRIPS OF STRAIGHT NETTING. (Figs. 17 and 18.)

These can be begun and finished in two ways. The simplest way, more especially when they are to be embroidered afterwards is to cast on the necessary number of loops, to decrease on one side by dropping a loop (Fig. 16), or by joining two loops together with a knot (Fig. 17), and to increase on the other side by making two knots over one loop.

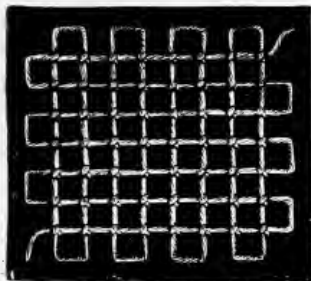


FIG. 16. SQUARE OF NETTING
BEGUN FROM THE MIDDLE.
(COMPLETED.)

fluuous loops might be cut away when the embroidery is finished.

STRAIGHT NETTING WITH A SCALLOPED EDGE. (Fig. 19.)

The second way of making strips of straight netting is to begin by a square. After making two loops on the foundation loop, make rows with in-

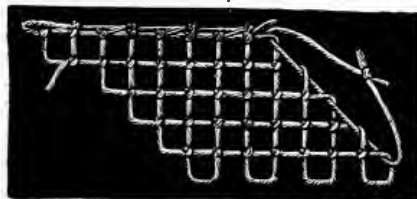


FIG. 17. STRIP OF STRAIGHT NETTING EDGED WITH EMPTY LOOPS.

creases until you have the required number of loops. Then make an increase in every row to the left, and leave the last loop empty in every row to the right. Continuing the increases on the left, you net four rows, without increasing or decreasing on the right, while in the next four you again leave the outside loop empty.

SQUARE FRAME OF NETTING. (Fig. 20.)

Handkerchief, counterpane and chair-back borders can be netted in one piece, leaving an empty square in the centre. After casting on the loops as for an ordinary square of netting (letter A), increase them to double the number required for the border. Thus, for example, if the border is to consist of three squares, you make six loops, then leave three loops empty on

the left and continue to work to the right and decrease to the left, up to the dotted line from *C* to *C*. After this you begin to decrease on the right and increase on the left, up to the dotted line from *E* to *E*. Leaving the right side of the net, you now fasten on the thread at *C*, where the three empty

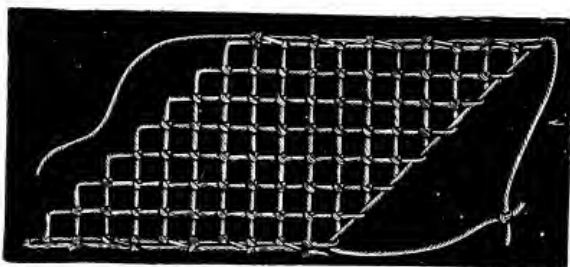


FIG. 18. STRIP OF STRAIGHT NETTING.

loops are, and here you make your increase on the right side and your intakes on the left, till you come to the corner, from whence you decrease on

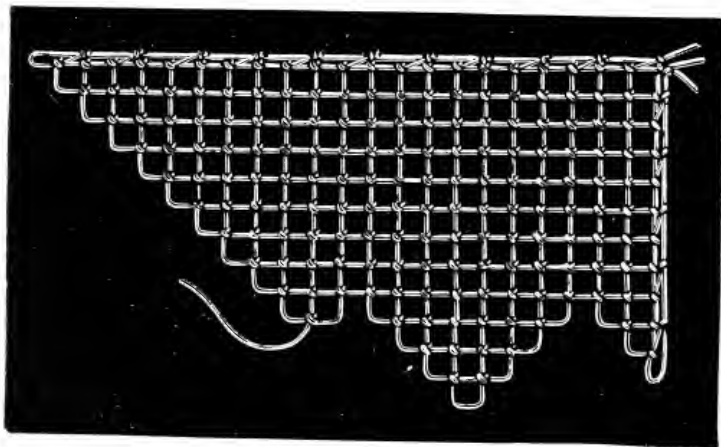


FIG. 19. STRAIGHT NETTING WITH SCALLOPED EDGE.

the right and increase on the left, up to the letter *G*. Stop on the left side and then work from left to right, passing over the row that is marked *E*. The fourth corner (letter *B*) is worked like any other piece of straight netting, with an intake in each row, until there are only two loops left.

DIAGONAL NETTING WITH CROSSED LOOPS. (Figs. 21 and 22.)

To work this simple and effective pattern, begin by making a strip of

plain netting, fourteen loops in width, for the middle. When it is long enough for your purpose, take up all the loops on one side on a strong thread; fasten the work to the cushion again, and work three rows along the other edge in the following manner:

First Row.—Long loops, made by the thread being passed thrice over the mesh.

Second Row.—Here, three loops are so made as to cross each other; that is, you begin by putting your netting needle at first into the third loop, counting from left to right, then into the first, and lastly into the middle one of

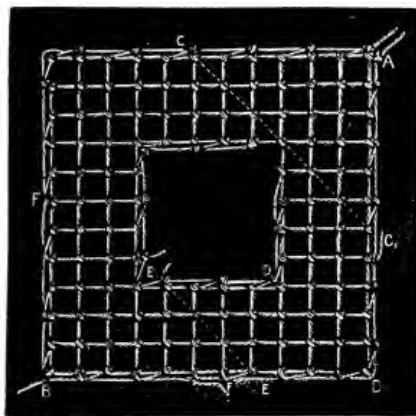


FIG. 20. SQUARE FRAME.

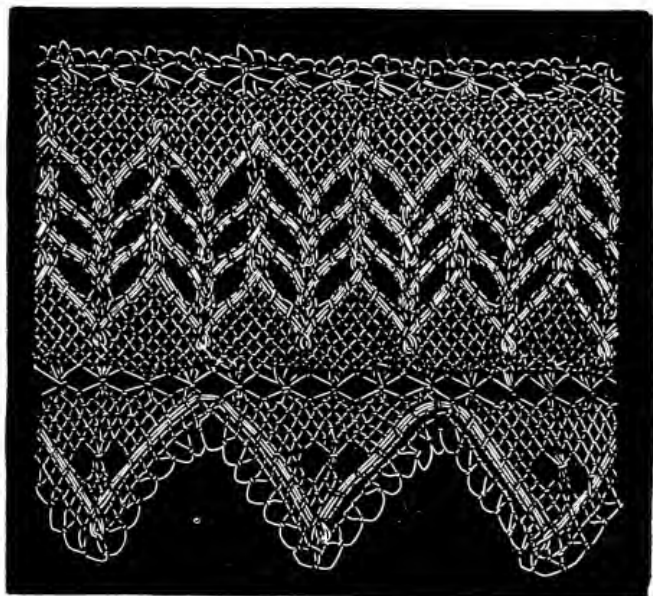


FIG. 21. DIAGONAL NETTING WITH CROSSED LOOPS.

the three, so that the right loop leans to the left and the left one to the right.

Third Row.—One plain loop in each of the loops of the previous row. You now draw out the thread, run in on the other side, and run it in

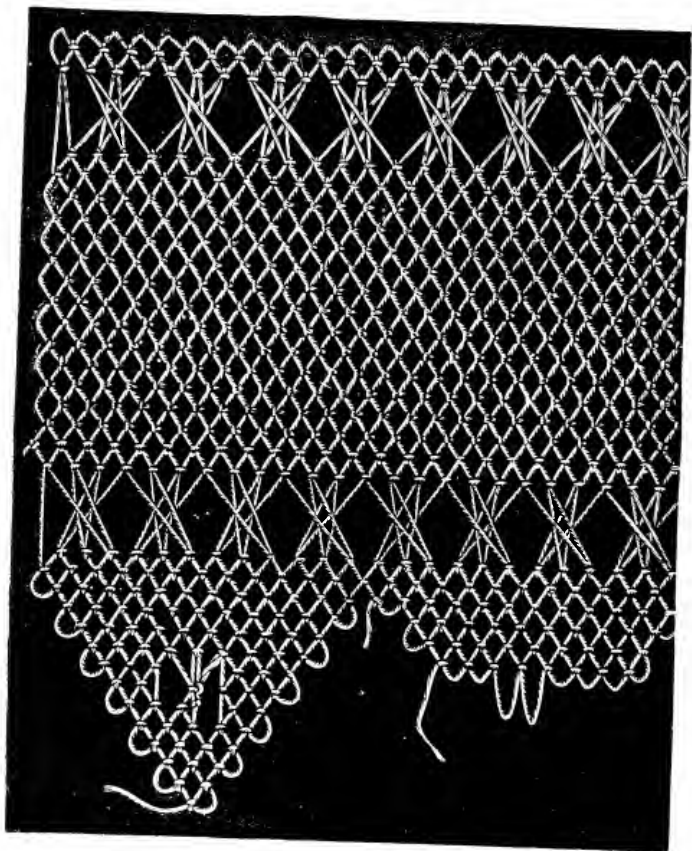


FIG. 22. WORKING DETAIL OF FIG. 21.

through the loops last made, in order to make three rows again, as above described, on the bottom side.

When this is done you begin the scallops, composed of twelve knots or eleven loops, or fourteen loops and fifteen knots; net five rows, leaving the outside loops empty (Fig. 22); stop on the left and proceed with six knots or

five plain loops, two or three long loops with three overs, three plain loops; turn the work; three plain loops, three knots; turn the work; two loops with three overs, three knots; turn the work; two plain loops, two knots; turn the work; cross two or three loops, according to the number you crossed in the middle, then carry the working thread to the middle of the long loops, and connect them by two knots; pass the needle under the knot of the last long loop, then, on the right side, net three plain loops; turn the work; three plain loops, three knots; turn the work; two plain loops, two knots; turn the work, and continue the rows of plain netting until you have only two loops left.

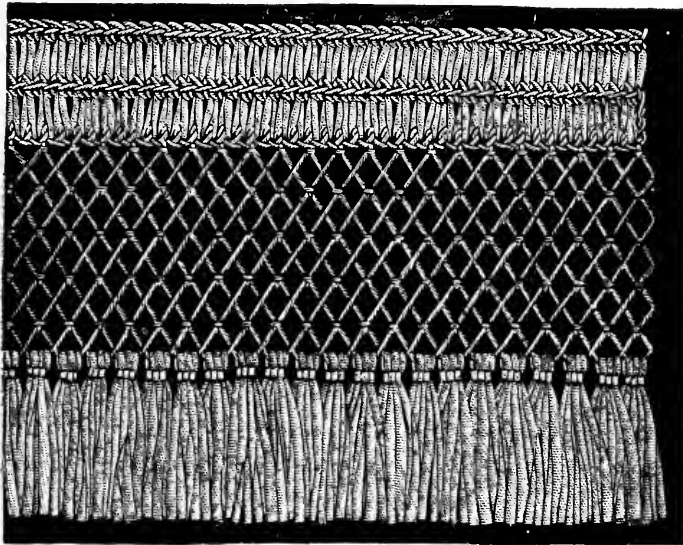


FIG. 23. NETTED FRINGE.

To reach the next scallop, pass the netting needle through each hole of the net and round each thread.

Finish off the scallops with a row of plain netting made with a coarser thread than the foundation.

These netted edgings may be made of linen with patterns afterwards embroidered upon them in Corticelli wash silk, which shows well upon it. The thread for this purpose may be used double, and the pattern worked in darning stitches made over eight squares of the netting; the eighth knot is then encircled by a loop, and the thread carried down over eight squares, and a loop again made around the eighth knot. After making four rows of

stitches on the netting, cut three bars between the rows of white stitches. The row of openwork produced in this way has a very good effect, and greatly improves the look of the lace.

NETTED FRINGE. (Fig. 23.)

Plain netting, pretty as it is, looks rather simple unless ornamented with embroidery of some kind. The double netting, illustrated in Fig. 23, will prove a welcome novelty. The footing is worked in crochet with Cor-ticelli rope silk (Fig. D), secured on both sides by chain stitches.

Into every fourth of these chain stitches, net one loop, missing the three between. At the end of the row, turn the work and make the knot in the

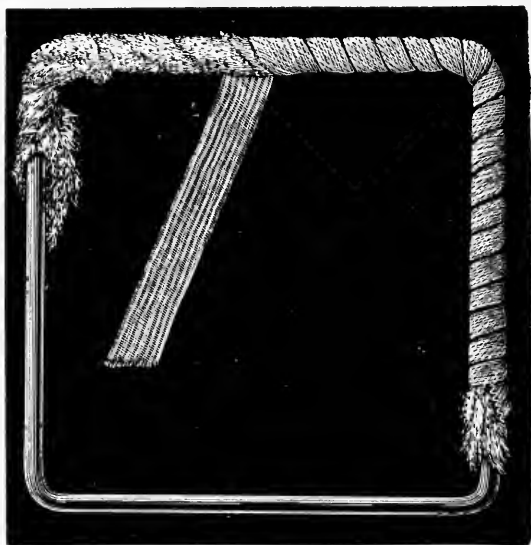


FIG. 24. WIRE FRAME FOR EMBROIDERED NETTING.

middle of the three chain stitches, so that the two loops of netting cross each other.

In the second, or rather the third row, the knots are again made first into the front loops, into those of the first row; that is, in the fourth row, into those of the second row.

When the strip is sufficiently wide, finish it off with tassels.

Instead of tying up the lengths of rope silk with a thread twisted round them and fastened off with a stitch, make two looped knots round them with an end of the silk, where the neck of the tassel should come.

Embroidered Netting.

Embroidered netting, also known as Filet Guipure, Cluny Guipure, and Richelieu Guipure, is a netted ground, with patterns of one kind or another worked upon it in a variety of stitches

IMPLEMENTS REQUIRED FOR EMBROIDERED NETTING.

Besides scissors, needles and thread, a light steel frame is all that is required, and this renders embroidered netting very popular. The needles should be long and blunt; those called saddlers' needles are the best.

WIRE FRAME FOR EMBROIDERED NETTING. (Fig. 24.)

The frame on which the net is stretched should be made of strong iron

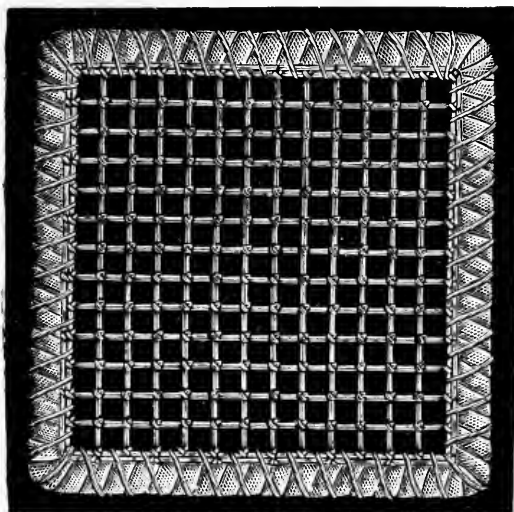


FIG. 25. MOUNTING THE NETTING ON THE FRAME.

wire that will not bend in the using. In shape, it may be square or oblong, according to whether squares or edgings are to be made upon it, but the sides must be straight, so that the net can be evenly stretched.

This wire frame must be covered, first with wadding or tow, as shown in Fig. 24, and then with tape, which must be wound tightly round it, and more particularly at the corners, very closely, so that it may be quite firm and not twist about when the netting is sewed in. The ends of the tape should be secured by two or three stitches.

MOUNTING THE NETTING ON THE FRAME. (Fig. 25.)

When the netting is exactly the size of the inside of the frame, it need only be secured to it with overcasting stitches, set very closely at the corners.

MOUNTING THE NETTING ON THE FRAME WITH AN AUXILIARY TAPE.
(Fig. 26.)

When the netting is smaller, the space between it and the frame must

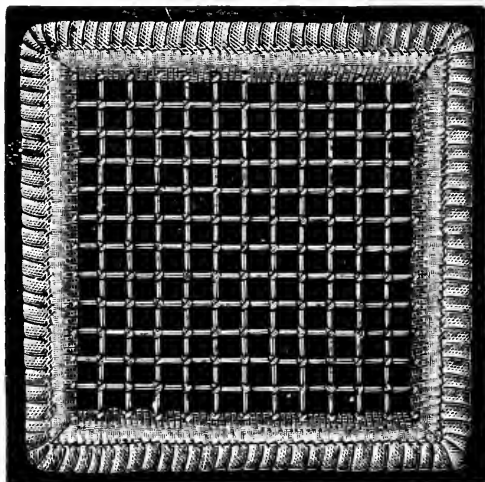


FIG. 26. MOUNTING THE NETTING ON THE FRAME WITH AN AUXILIARY TAPE. be filled up with strong, very evenly woven tape, sewed on all round the netting.

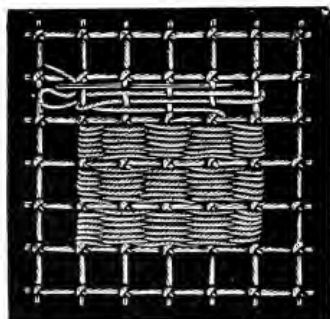


FIG. 27. ORDINARY DARNING STITCH.

squares of netting are never so regular as when they are made in a frame.

MATERIALS FOR EMBROIDERED NETTING.

Corticelli wash embroidery silk, size EE (Fig. E), Corticelli rope silk, size G (Fig. D), and Florence filoselle (Fig. F), are suitable for this work.

The tape must be very tightly held in the sewing, so that it even forms little gathers all round; this will help you to stretch the netting in mounting it without injuring it, and is especially necessary when the netting is not quite evenly made. Fig. 26 shows how the tape is sewed on, the fold that has to be made at the corners, and the way to fix the netting into the frame.

Long strips or large pieces of work can be mounted on wax-cloth; but we cannot recommend shortening the preparatory work in this manner, as the

The Stitches Used for Embroidered Netting.

These are very numerous, and admit of many different combinations.

ORDINARY DARNING STITCH. (Fig. 27.)

The simplest stitch of all for covering a netted ground is the ordinary darning stitch; drawing the thread, that is to say, in and out of the number



FIG. 28. LINEN STITCH. (FIRST STITCHES.)

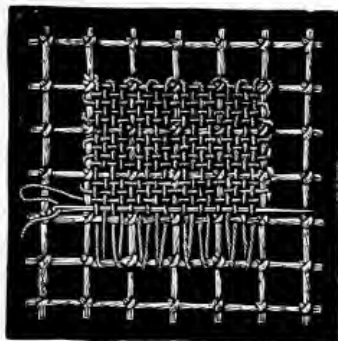


FIG. 29. LINEN STITCH. (SECOND STITCHES.)

of squares prescribed by the pattern, and backwards and forwards as many times as is necessary to fill them up.



FIG. 30. LINEN STITCH. (FORMATION OF THE CORNERS.)

The number of stitches depends, to a certain extent, on the material employed; with Corticelli wash silk, size. EE (Fig. E), for example, you will have to take more stitches than with one of the coarser numbers, like Corticelli rope silk (Fig. D) or Florence filoselle (Fig. F).

This is the stitch generally used for reproducing a cross-stitch pattern on a netted ground, and is especially recommended for covering large surfaces, curtains, counterpanes and so forth, as it is quickly done and shows up the pattern well.

LINEN STITCH. (Figs. 28 and 29.)

This is the stitch most often met with in the old embroideries, it being the one the solid parts of the leaves and flowers and the borders are generally worked in.

Fasten the thread to a knot of the netting and carry it twice to and fro, over and under the threads of the netting, so that at the end of the row every second thread passes under and over the thread of the netting as it is carried upwards again.

This constitutes the first layer of threads; the second completes the linen stitch and is made in the same way, only across the first alternately taking up and missing a thread, as is done in darning. The thread may also be carried both ways over the threads of the squares. In this case you must draw an uneven number of threads through the squares, otherwise the crossing of the threads will be irregular in the last square.

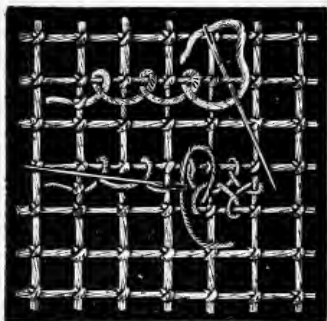


FIG. 31. LOOP STITCH. (FIRST AND SECOND COURSES OF THE THREAD.)

This first layer, especially in the case of long strips, must be kept very slack; and to ensure the threads being all of the same length, lay a fine mesh or a thick knitting needle at one end and stretch the threads over it. After carrying the second layer across a few squares, take away the mesh or needle. The threads of the first layer become gradually shorter, from the passage of the cross threads in and out between them, and end by being just long enough to prevent the last embroidered squares from being too tightly stretched.

On reaching the corner, you cross the threads of the next row, as shown in Fig. 30. The first threads of the second side form the foundation of the corner square; from the second corner square you pass to the third; from the third to the fourth, carrying your thread alternately over and under the threads that were stretched for the first corner.

LOOP STITCH (POINT D'ESPRIT). (Figs. 31 and 32.)

This is a light, open stitch, chiefly used for making a less transparent

LINEN STITCH. FORMATION OF CORNERS. (Fig. 30.)

When linen stitch is used for the border of a pattern, and a corner has to be formed, you begin by carrying the threads over a given number of squares.

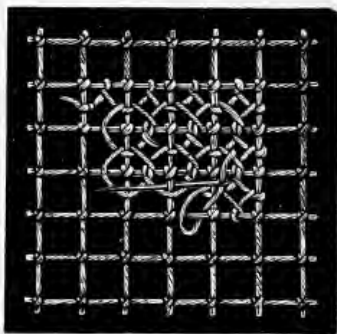


FIG. 32. LOOP STITCH (SEVERAL ROWS COMPLETED.)

foundation than plain netting. Fasten the thread to the middle of one bar of the netting, then make a loose loop to the middle of the top bar of the same square (Fig. 31), by carrying the thread, from left to right, over one vertical and one horizontal bar of the net, and inserting the needle downwards from above under the bar and in front of the working thread. For

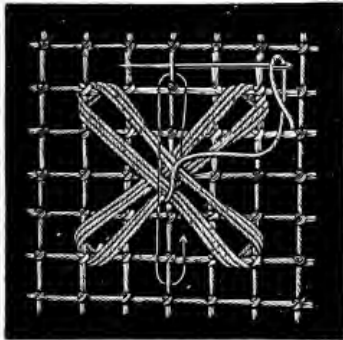


FIG. 33. STAR FORMED OF LOOSE THREADS. (LAYING THE UNDER THREADS.)

netting. Fasten the thread to the middle knot of the sixteen squares, then carry it diagonally over four squares three times, from left to right, under a

For the second row back (also represented in Fig. 31) you draw the needle through, underneath the bar above the loop stitch, and make the loop upwards from below; in doing this the working thread must lie to the left, in front of the needle. Fig. 32 shows how to join the rows and pass the needle through the stitches of the preceding row.

A STAR COMPOSED OF LOOSE THREADS. (Figs. 33, 34 and 35.)

This star covers sixteen squares of

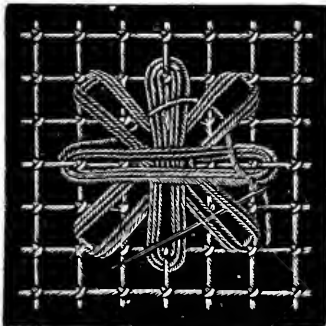


FIG. 34. STAR FORMED OF LOOSE THREADS. (LAYING THE UPPER THREADS.)

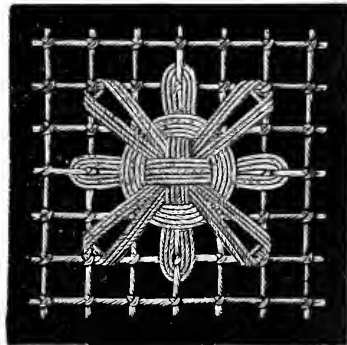


FIG. 35. STAR FORMED OF LOOSE THREADS. (FINISHED.)

knot of the foundation, and three times from right to left. In this way the bottom rays of the star are formed. For the stitches that complete the figure, you start from the middle, and following the direction of the little arrow in the illustration, you cover the netting with three horizontal and three vertical threads, carried over four squares. When you have laid the

vertical threads, slip the needle four or five times round in a circle, under the diagonal and over the straight threads, but always over the bars of the netting. This completes the star, as it is represented in Fig. 35. Care must be taken to make the stitches lie quite flat side by side, and not one on the top of the other.

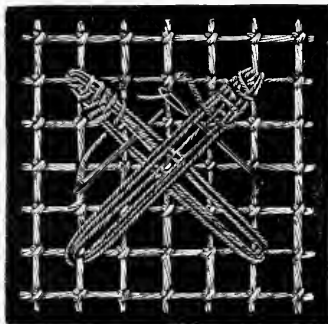


FIG. 36. LEAVES WORKED IN DARNING STITCH. (BEGUN.)

to do most easily by holding the work so as to make the stitches towards you.

For a leaf with only one division or vein, like the left leaf in Fig. 36, merely run the needle through the middle of the threads; whereas, for a leaf with two or three veins, you must run it over and under either one or two threads. (See the right leaf in Fig. 36.)

In working leaves of this kind in darning stitch, you must draw your stitches at the top and bottom of the leaf rather tighter than in the middle, so as to give them the proper shape. If you wish to make them very slender at the bottom, you can finish them off with a few overcasting stitches.

Fig. 37 represents two leaves completed, one with one vein and the other with two.



FIG. 37. LEAVES WORKED IN DARNING STITCH. (COMPLETED.)

POINTED SCALLOPS IN DARNING STITCH. (Fig. 38.)

The simplest way to work these scallops is to carry a thread, as shown in the illustration, to and fro over the squares, from the knot in one corner to the middle of the bar above, and downwards to the opposite knot, round which the thread is carried and passed upwards again to the middle. As

the scallop must always be begun from the top, you will have two foundation threads on one side and three on the other. Here, likewise, you must push the threads as closely together as possible with the needle.

POINTED SCALLOPS IN BUTTONHOLE STITCH. (Fig. 39.)

Another quite as pretty and easy way of working pointed scallops on a



FIG. 38. POINTED SCALLOPS IN DARNING STITCH.

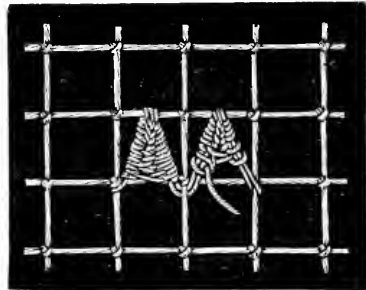


FIG. 39. POINTED SCALLOPS IN BUTTONHOLE STITCH.

netted foundation is by making two buttonhole stitches before crossing to the opposite side. As shown in the foregoing illustration, you begin by



FIG. 40. VEINED POINTED SCALLOPS.



FIG. 41. POINTED SCALLOPS IN VENETIAN STITCH.

stretching single or double foundation threads across; then beginning at the point, you make, alternately right and left, two buttonhole stitches over the foundation threads, so that the working thread is only carried across to the opposite side after every second stitch.

VEINED POINTED SCALLOPS. (Fig. 40.)

A third way of making pointed scallops is by first stretching a thread to and fro across the middle of the square, after which you slip the needle from left to right under the middle thread, and underneath the left bar from

above. Then you carry the needle from right to left over the foundation thread and under the right bar, and so on. The one thread must be drawn tightly round the other, in order that the stitches may form close and evenly-shaped veins, like small cords, on the wrong side of the scallop. There must be enough stitches to completely cover the foundation thread that crosses the middle of the square.

POINTED SCALLOPS IN VENETIAN STITCH. (Fig. 41.)

The prettiest scallops of all are those worked in Venetian stitch. You begin by making from eight to ten buttonhole stitches over one bar of the netting; then you work on with the same stitch backwards and forwards, making one stitch less in each row, until you come to the one which forms the point of the scallop and is fastened to the bar above; you carry the working thread back on the wrong side to the lower bar, and then under the buttonhole stitches to the next square of the netting. Scallops worked in this

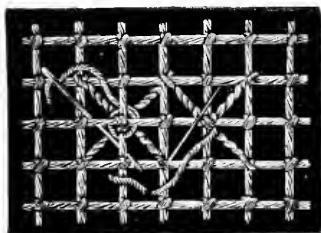


FIG. 42. LAYING THE THREADS FOR A WHEEL, AND BEGINNING OF THE WHEEL.

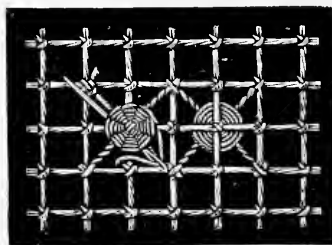


FIG. 43. WHEELS WORKED IN TWO WAYS.

manner can be overcast round the edges in the way described farther on in Fig. 50.

WHEELS EMBROIDERED ON NETTING. (Figs 42 and 43).

To make wheels, or spiders, as they are also called, you have first to fasten the thread to the middle knot of four squares; thence you carry it diagonally right and left (Fig. 42, right detail) across the empty squares of netting and the knot, and return to the middle, overcasting your first thread by the way so as to form a closely-twisted cord. This is called cording a thread. Having reached the center, carry the working thread round and round, under and over the corded threads and under the bars of the netting, till the wheel covers half the bars.

Fig. 43 shows, on the right, a finished wheel, and, on the left, another way in which it can be made, and indicates the course of the thread over and under the lines, as in a darn. These details show also how, when the foundation thread of the wheel starts from a corner, it is left single in the

first square until the wheel is finished; then the needle is slipped back along the little spoke, opposite to the single thread, and through the wheel, and the single thread is corded like the others.

RIBBED WHEELS. (Fig. 44.)

Make the foundation of the wheels as before, over eight threads. To

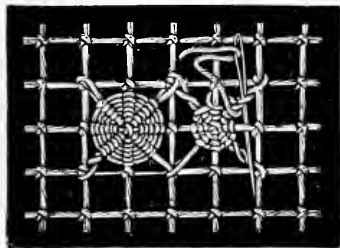


FIG. 44. RIBBED WHEELS.

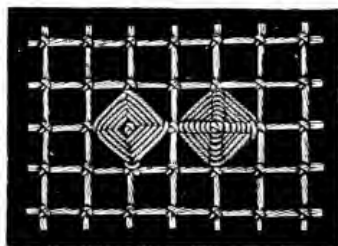


FIG. 45. RIBBED SQUARES OR LOZENGES.

form the ribs at the back of the wheels (see Fig. 44), make a back stitch, on the right side, over a bar of the netting, and carry on the needle under one bar, so that the thread that lies outside always crosses two bars of the

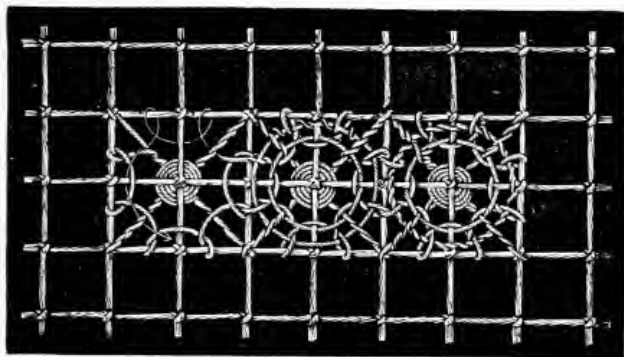


FIG. 46. WHEELS SET WITH BUTTONHOLING.

netting. In this case you must make circles of thread enough to cover the bars completely, not half, as before.

The same stitches, as Fig. 44 shows, can be made on either side of the embroidery, and so as to form either a square or a lozenge (see Fig. 45).

WHEELS SET WITH BUTTONHOLING. (Fig. 46.)

A very pretty lace-like effect is produced by encircling the wheels in

large squares of netting with a double setting of stitches. The left detail of Fig. 46 shows how the thread, having been passed under the wheel and twisted once round the single thread, is carried all round the square, and forms eight loops.

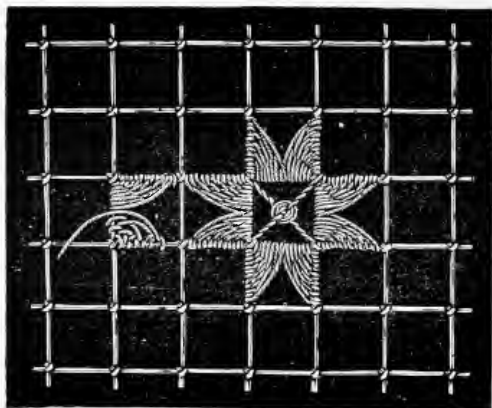


FIG. 47. STAR WITH ONE-SIDED BUTTONHOLE STITCHES.

The arrow shows the way in which the loops are taken up, and the first ring of stitches round the wheel is finished.

The second detail of the same figure explains the course the thread that forms the second ring has to take through the loops and between the bars; while the white line shows the passage of the thread over the second ring. The third detail represents a wheel completed.

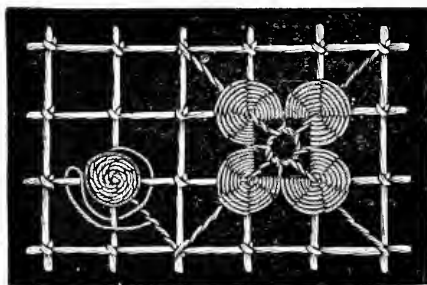


FIG. 48. ROUNDED CORNERS ON NETTING.

Two buttonhole stitches made upon the outside bar of a square, and a simple crossing of the thread at the bottom, produce elongated triangles, which should always be begun from the knot. Two triangles stand exactly opposite to each other in one square, and the square that comes in the middle of the four thus filled is ornamented with a small wheel.

STAR WITH ONE-SIDED BUT-
TONHOLE STITCHES.

(Fig. 47.)

The pattern represented in Fig. 47 is the quickest to work that we know of. Two

ROUNDED CORNERS ON NETTING. (Fig. 48.)

Darning stitches, made over a thread carried diagonally across one square and the adjacent corners of that and two other squares, produce the figure illustrated in Fig. 48. The accompanying detail shows the mode of working.

The number of stitches depends on the material you use; there should be no more than can lie quite flat, side by side, on the diagonal thread.

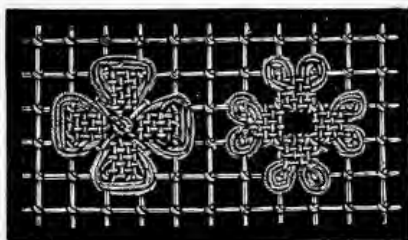


FIG. 49. LINEN STITCH, SET WITH DARNING STITCH.

LINEN STITCH, SET WITH DARNING STITCH. (Fig. 49.)

There are some patterns it would hardly be possible to work on netting unless you could soften the outlines by darning stitches, as shown in the foregoing figure. When employed as a setting to linen stitch, there should be fewer than in Fig. 48; you may also, instead of interrupting them at every corner, carry them all round a square (see the right detail of the figure).

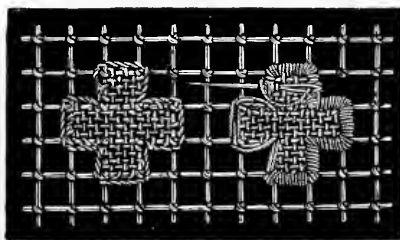


FIG. 50. LINEN STITCH, SET WITH CORD STITCH.

LINEN STITCH, SET WITH CORD STITCH. (Fig. 50.)

Many figures are also either corded or edged with twisted thread; both ways are represented in the illustration. In the latter case you can use the same thread as for the linen stitch, or if you wish the setting to be very pronounced, a thicker one.

FLOWER IN DOT STITCH ON A FOUNDATION OF LINEN STITCH. (Fig. 51.)

With the help of the stitch, which is described in a chapter on em-

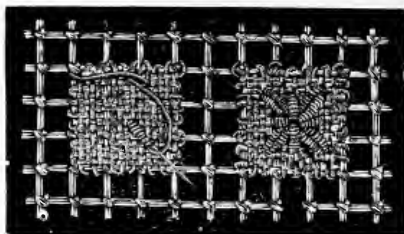


FIG. 51. FLOWER IN DOT STITCH ON A FOUNDATION OF LINEN STITCH.

broidery, and represented in Fig. 20 (see "Florence Home Needlework" for

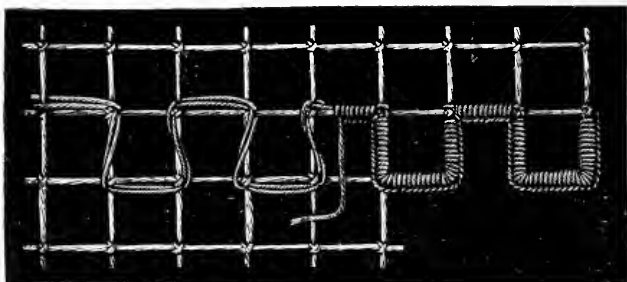


FIG. 52. BORDERING IN BUTTONHOLE STITCH.

1889), a great variety of little supplementary ornaments can be made, on

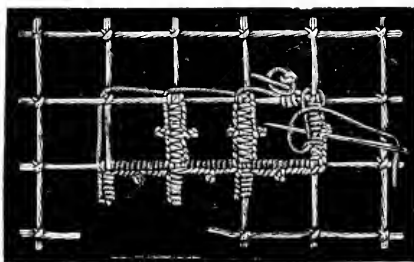


FIG. 53. CUT WORK IN EMBROIDERED NETTING.
every description of netted ground.

BORDERING IN BUTTONHOLE STITCH. (Fig. 52.)

Scalloped edges in netting should be buttonholed; two or three padding threads should be run in first, following the bars of the netting, over which the buttonholing is done; the bars of the netting must not be cut away until the edge is finished.

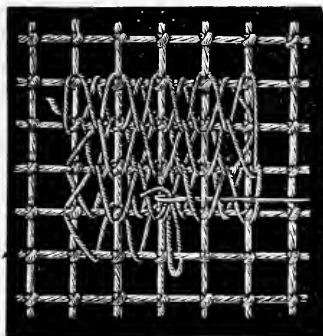


FIG. 54. STRAIGHT LOOP STITCH.

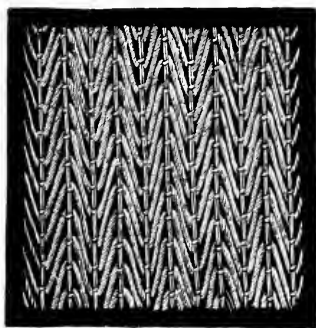


FIG. 55. WAVED STITCH.

CUT WORK IN EMBROIDERED NETTING. (Fig. 53.)

Cut work here means half covering the bars of the netting with button-hole stitches, and half cutting them away with scissors. You slightly sepa-

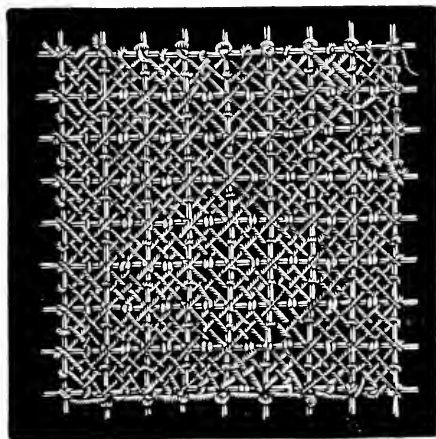


FIG. 56. INTERSECTED LOOP STITCH.

rate the stitches of the first row of buttonholing, so as to be able to introduce the thread of the second row between them.

STRAIGHT LOOP STITCH. (Fig. 54.)

In the first row you carry the thread over one bar and slip it through behind a knot; in the second you do the same thing, only that above, your needle will pass under three threads, two of them the threads of the loop of the first row and the third a bar of the net. In every square four threads cross each other.

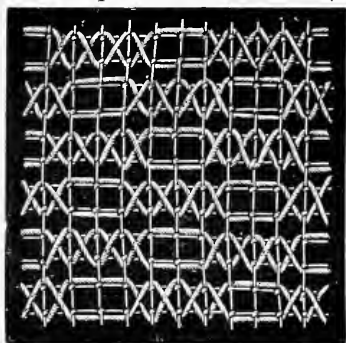


FIG. 57. GROUND WORKED IN HORIZONTAL LINES.

INTERSECTED LOOP STITCH. (Fig. 56.)

Begin by covering the whole surface to be embroidered with plain loop stitches, then stretch threads diagonally across the squares of the netting and the loop stitches; one set of threads running over the stitches and under the knots of the netting, the other under the first and second threads of the loop stitches and over the first crossed threads and the knots.

The laying and stretching of these threads must, it is hardly necessary to say, be systematically and regularly done.

GROUND WORKED IN HORIZONTAL LINES. (Fig. 57)

Make half cross-stitches over four squares of netting, by passing the thread alternately over and under three knots, and under three squares of the netting. In the second row, cross the threads over those of the first row, as is shown in our engraving.

GROUND WORKED IN STITCHES PLACED ONE ABOVE THE OTHER. (Fig. 58.)

Cover a whole row of squares with cross stitches, and leave three rows of squares empty. When you have a sufficient number of rows of cross-stitches, take a long needle and pass it upwards from below, and from right

WAVED STITCH. (Fig. 55.)

This stitch, which forms a close waved ground, is produced by passing the thread in each row of the netting over a square and behind a knot. When the pattern admits of it, as it mostly does, a considerably thicker thread is used for this stitch and for the stitches represented in Figs. 58, 59 and 60 than that in which the netting is made.

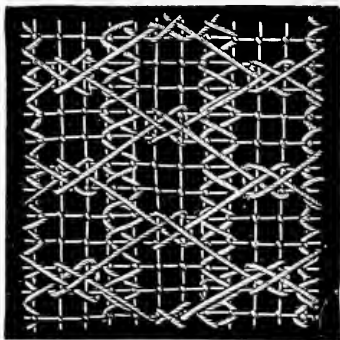


FIG. 58. GROUND WORKED IN STITCHES PLACED ONE ABOVE THE OTHER.

to left, under the two bars of the third upper square; then pass downwards to the first square of the three bottom rows and under the bars from right to left, so as again to leave three squares between the fresh stitches. The next row of stitches is made in the same manner, so that the stitches are not only set contrary ways, but reciprocally cover each other.

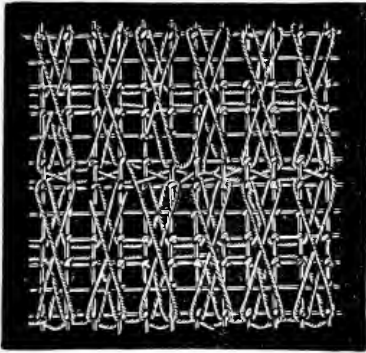


FIG. 59. LATTICED GROUND.

Begin by running the thread to and fro, under two vertical bars and over three horizontal ones. When the ground is entirely covered, carry your thread from right to left, under the bars over which the first rows of thread are crossed; then take it over the long crosses, that correspond to five squares of netting, and pass it in the same line under the bars of the netting. In coming back, the long stitches cross each other, over the stitches of the first rows.

LATTICED GROUND. (Fig. 59.)

Begin by running the thread to and fro, under two vertical bars and over three horizontal ones. When the ground is entirely covered, carry your thread from right to left, under the bars over which the first rows of thread are crossed; then take it over the long crosses, that correspond to five squares of netting, and pass it in the same line

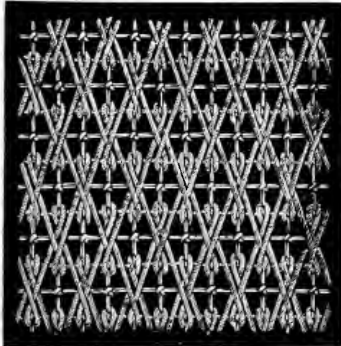


FIG. 60. GROUND WORKED IN RUSSIAN STITCH.

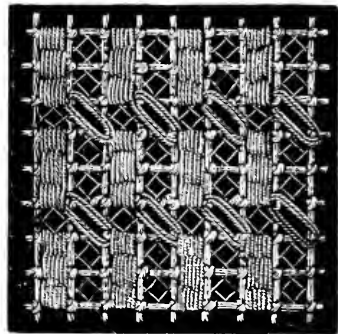


FIG. 61. GROUND WORKED IN TWO SIZES OF THREAD.

GROUND WORKED IN RUSSIAN STITCH. (Fig. 60.)

Pass the thread from left to right, under a bar of the netting, carry it downwards over four squares, and pass it again, from left to right, under the bar, then upwards, again over four squares of netting, and so on. The stitches of the next rows are made in the same manner; you have only to see that the loops formed by the stitches all come on the same line of knots.

GROUND WORKED IN TWO SIZES OF THREAD. (Fig. 61.)

Herewith begins a series of stitches, copied in part from one of the oldest and most curious pieces of embroidered netting we have ever met

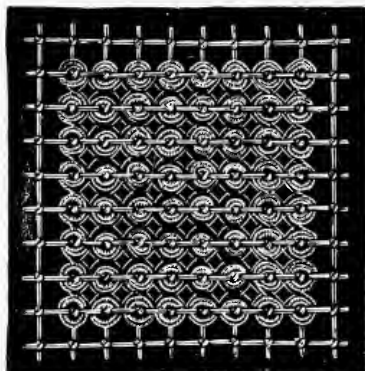


FIG. 62. GROUND WITH WHEELS AND LOOP STITCH.

with. They may be worked with Corticelli rope silk (Fig. D) and Corticelli embroidery silk (Fig. E), the former being used for the darning and the almond shaped stitches between; the latter for the buttonhole stitches.

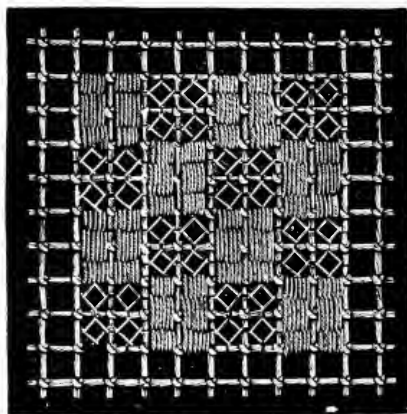


FIG. 63. GROUND WORKED IN DARNING AND LOOP STITCH.

Whenever two sizes of thread are used for one pattern, all the stitches in the coarse thread should be put in first, and those in the fine last.

GROUND WITH WHEELS AND LOOP STITCH. (Fig. 62.)

You begin with the coarse thread and finish all the wheels first, making

them over each four threads of the netting; then with the fine thread you make loop stitches between them, in rows, as shown in Figs. 31 and 32.

GROUND WORKED IN DARNING AND LOOP STITCH. (Fig. 63.)

The darning stitches are made in coarse thread, over four squares of the

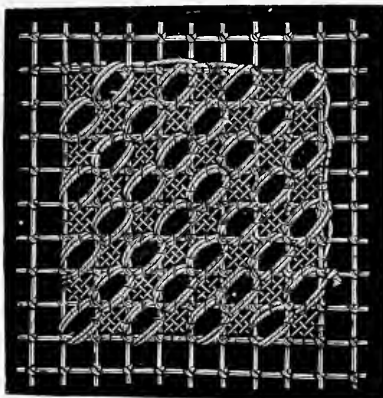


FIG. 64. GROUND WORKED IN TWO SIZES OF THREAD.

netting, in a horizontal direction, with loop stitches in the fine thread made between them, over the same number of squares.

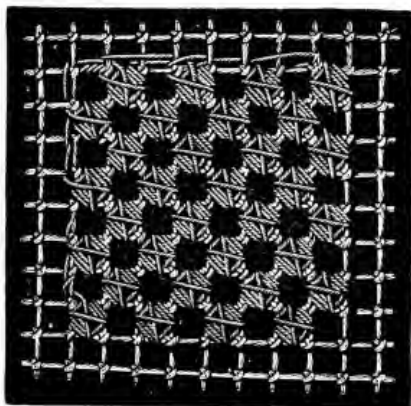


FIG. 65. GROUND WORKED WITH CROSS-STITCHES IN ONE SIZE OF THREAD.

GROUND WORKED IN TWO SIZES OF THREAD. (Fig. 64.)

Carry the coarse thread from right to left under the first knot of the netting, and then under the next, from left to right. This has to be done

twice, to and fro, so that the squares of the netting are edged on both sides with a double layer of threads.

When the whole foundation has been thus covered, take the fine thread and make loop stitches in the squares between the other rows of stitches,

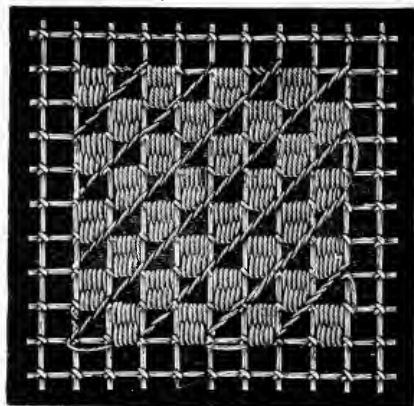


FIG. 66. GROUND WORKED WITH DARNING AND CORD STITCHES.
passing the needle for that purpose over the double stitch. Lastly, intersect the loop stitches with straight threads, and pass the needle each time through the knot of the netting.

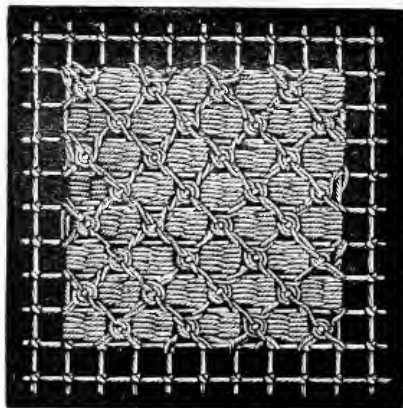


FIG. 67. GROUND WORKED WITH SQUARES AND WHEELS.
GROUND WORKED WITH CROSS-STITCHES IN ONE SIZE OF THREAD.
(Fig. 65.)

This pattern, very like the foregoing one, consists of three diagonal rows

of stitches, worked to and fro, with cross-stitches made over them. You may also begin with the cross-stitches in the fine thread, and work the triple stitches over them in the coarse.

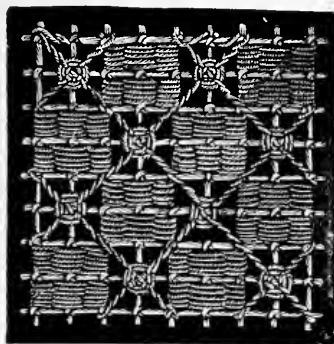


FIG. 68. GROUND WORKED WITH SQUARES AND WHEELS.

darning stitches, alternating with diagonal lines of squares, each with a small wheel in the middle.

In Fig. 68 the darning stitches and the wheels, which are both worked with the same material, cover four squares of the netting.

Larger expanses of netting may also be entirely filled with wheels (Fig. 69). To make a really satisfactory grounding of this kind, you should be careful always to carry your thread over the bars of the netting and under the threads that are stretched diagonally across.

GROUND WORKED IN CROSS AND DARNING STITCH.
(Fig. 70.)

You begin, as before, by making the close darning stitches, and then proceed to the cross-stitches. To give them the right shape, finish all the rows of stitches one way first; in the subsequent rows that cross the first ones, you introduce the thread between the stitches that were first crossed.

GROUND WORKED WITH DARNING AND CORD STITCHES. (Fig. 66.)

Patterns executed chiefly in darning stitches in a comparatively coarse thread, present a closer and heavier appearance than those we have been describing. Here, every other square of the netting is filled, as closely as possible, with stitches; the empty squares between are intersected diagonally with corded threads.

GROUND WORKED WITH SQUARES AND WHEELS. (Figs. 67, 68 and 69.)

A ground very often met with in old embroidered netting, consists of diagonal lines of squares closely filled with

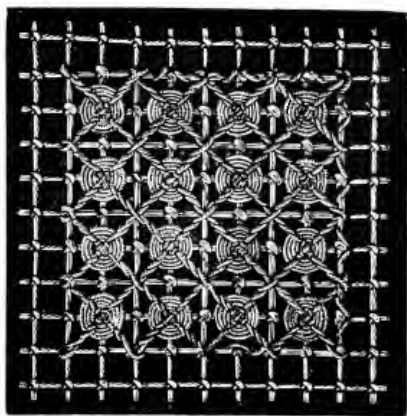


FIG. 70. GROUND WITH LARGE WHEELS.

GROUND OF GEOMETRICAL FIGURES. (Fig. 71.)

This pattern, quite different from all the others, consists of simple geometrical lines. Fasten the thread to a knot of the netting, then carry it, always diagonally, under three other knots, and repeat this three times, after which carry it once round the bar of the netting to fasten it, and back

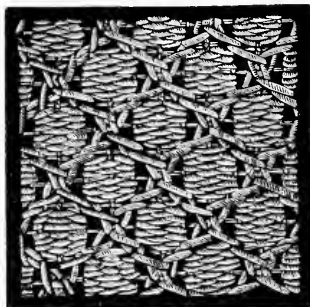


FIG. 70. GROUND WORKED IN CROSS AND DARNING STITCH.

again to the knot which it already encircles, and from thence begin a new square. Owing to your having always to bring the thread back to the knot where the next square is to begin, you will have four threads on two of the sides and six on the two others.

In the second and subsequent rows the needle has to pass twice under

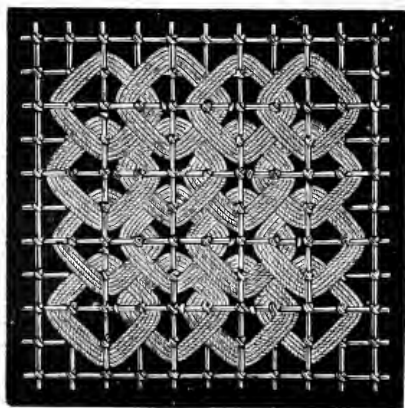


FIG. 71. GROUND OF GEOMETRICAL FIGURES.

the angles that were first formed, in order that over the whole surface all the corners may be equally covered and connected.

GROUND OF NETTING EMBROIDERED. (Fig. 72.)

We have already had occasion, in the foregoing explanations, to point out the advantage of embroidering with two sizes of thread, but it is only in a piece of work of a certain size that it is possible really to judge of the excellent effect produced by the use of two threads of different sizes.

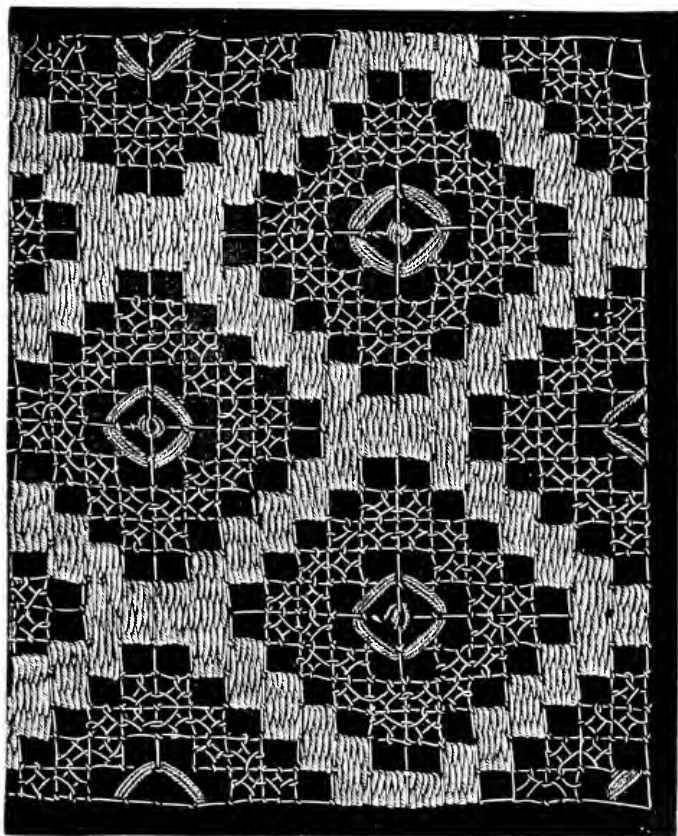


FIG. 72. GROUND OF NETTING EMBROIDERED.


The principal lines of the pattern, which are in darning stitch, are worked in a very coarse thread like Corticelli rope silk (Fig. D), while the loop stitches are in finer size, say, Corticelli wash embroidery silk, size EE (Fig. E).

NOTE. Those who would like to try this embroidery on plain netting which is ready made, will perhaps find it on sale at the linen stores, either by the yard or in fixed shapes for various purposes. Pieces of linen lace net already embroidered in linen, may be tastefully embellished by the addition of pretty stitches of contrasting colors with Corticelli wash silk.

Part V.

T A T T I N G.

Note.—This article has been prepared for us by the publishers of "Florence Home Needle-work," which is a guarantee of its accuracy. To this article, we append HOUSEKEEPER patterns.

 TATting requires for its execution simply a shuttle and the thread from which the trimming is to be made. This has commonly been done, by those fond of the work, with cotton or linen, but very beautiful examples of tatting are now frequently to be seen made from silk. While other sizes and kinds may be used, for the rapid execution of good work, Florence knitting silk (Fig. B) is, owing to its "soft finish" and durability, the most satisfactory, and may be used either in the No. 300 (coarse) or No. 500 (fine) sizes. It is hardly necessary to say that the width of trimmings made in this way will vary according to size of the silk, as a coarse thread makes the knots and picots larger and heavier. Those ladies who have learned to do tatting with fine cotton thread, and thrown it aside as a tedious work, will find new interest and recreation in a trial of any of the pretty designs shown here, using Florence knitting silk in size No. 300. For use on flannels or other garments, trimming made in this way is very beautiful.

SHUTTLES.

The tatting shuttle consists of two oval blades of either bone or ivory, pointed at both ends and joined together in the middle. A good shuttle contributes to good workmanship. In making a selection, see that the two ends are close enough to prevent the thread from protruding; this is more important in tatting with two shuttles. The center piece, which joins the two oval blades together, should have a hole bored in it, large enough for the silk to pass through. In filling the shuttle, be careful not to wind on too much silk at once, or the blades will gape open at the ends, and the silk get soiled by constant contact with the hands.

FIRST POSITION OF THE HANDS. (Fig. 1.)

The construction of the knots or stitches appears at first sight to present great difficulties, but will be easily mastered by attention to the directions given here. One thing to be constantly borne in mind is that when the right hand has passed the shuttle through the loop, it must stop with a sudden jerk, and hold the silk tightly extended until the left hand has drawn up

the knot. After filling the shuttle, take the end of the silk between the thumb and forefinger of the left hand, and the shuttle in the right; pass the

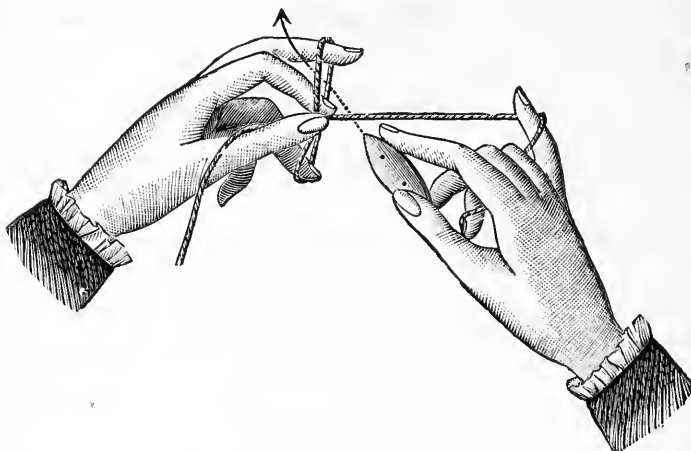


FIG. 1. FIRST POSITION OF THE HANDS.

silk over the third and fourth fingers of the left hand, bring it back towards

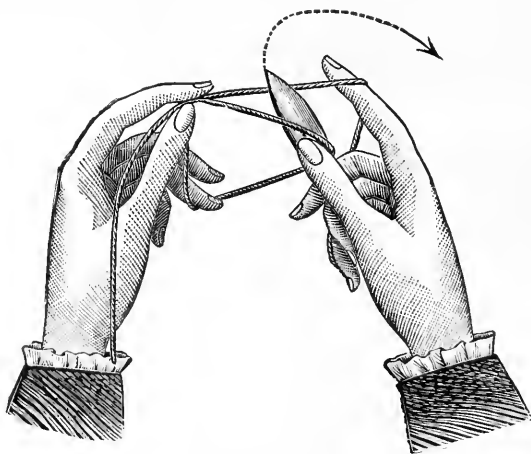


FIG. 2. SECOND POSITION OF THE HANDS.

the thumb and cross the two threads under the fingers, as indicated in Fig. 1. Pass the silk that comes from the shuttle around the little finger of the right hand, and give the shuttle the direction shown in the engraving.

SECOND AND THIRD POSITIONS OF THE HANDS. (Figs. 2 and 3.)

Make the shuttle pass between the first and third fingers in the direction indicated by the arrow in Fig. 2, and bring it out behind the loop.

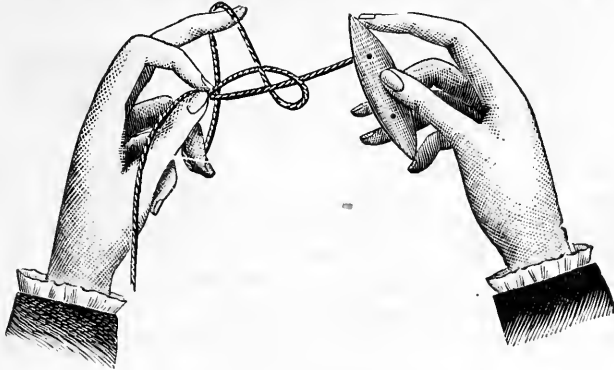


FIG. 3. THIRD POSITION OF THE HANDS.

Here the first difficulties for beginners arise, and until they have sufficiently

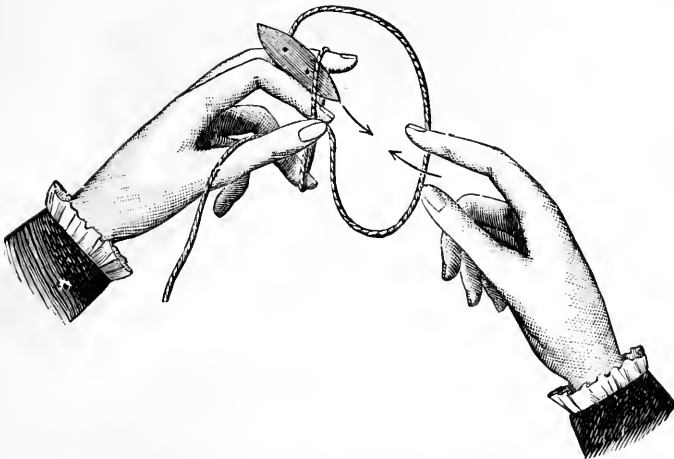


FIG. 4. FOURTH POSITION OF THE HANDS.

mastered the movements of both hands not to confuse them, we advise them to pay careful attention to these instructions. As soon as you have put the shuttle through the loop, place the right hand on the table with the silk tightly extended leaving the left hand perfectly passive. Then, raising the third and fourth fingers of the left hand with the loop upon them, pull up

the loop, stretching the silk tightly in so doing by extending the fingers. By this movement a knot is formed—the first part of the “double knot”—which is the most common one in tatting. Remember that the right hand must be kept perfectly still as long as the left is in motion, and that the



FIG. 5. SINGLE OR HALF KNOT.



FIG. 6. JOSEPHINE PICOT.

knot must be formed of the loop silk that is in the left hand. The right hand, or shuttle silk, must always be free to run through the knots; as, if it were itself formed into knots, it would not have the free play needed for loosening and tightening the loop on the left hand, as required.

FOURTH POSITION OF THE HANDS. (Fig. 4.)

The second part of a knot is formed by the following movements: Pass

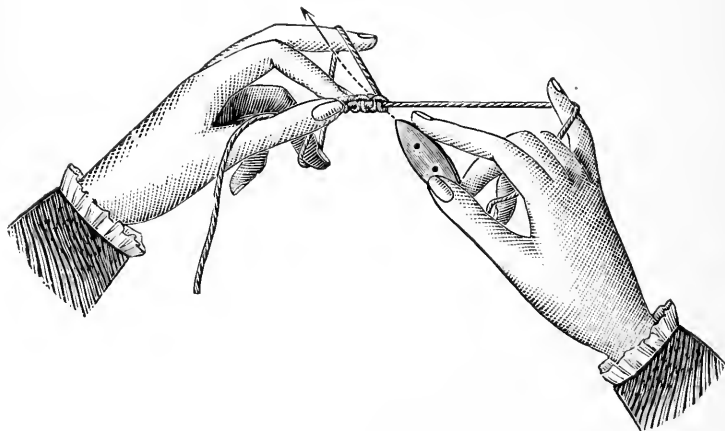


FIG. 7. FIFTH POSITION OF THE HANDS.

the shuttle, as indicated in Fig. 4, from left to right, between the first and third fingers through the extended loop; the right hand, seizing the shuttle in front of the empty loop, extends the silk, when the left hand pulls up this second part of the knot as it did the first.

SINGLE OR HALF KNOTS, JOSEPHINE PICOTS. (Figs. 5 and 6.)

The Josephine picot or purl, as it is also called in tatting, consists of a series of single or half knots formed of the first knot only. These picots can

be made of four or five knots, as in Fig. 5, or of ten or twelve knots, as in Fig. 6.

FIFTH POSITION OF THE HANDS. (Fig. 7.)

When the second knot, forming the double knot, has been made, the two hands resume the position shown in Fig. 2. Fig. 7 reproduces the same and shows us also a few finished knots.

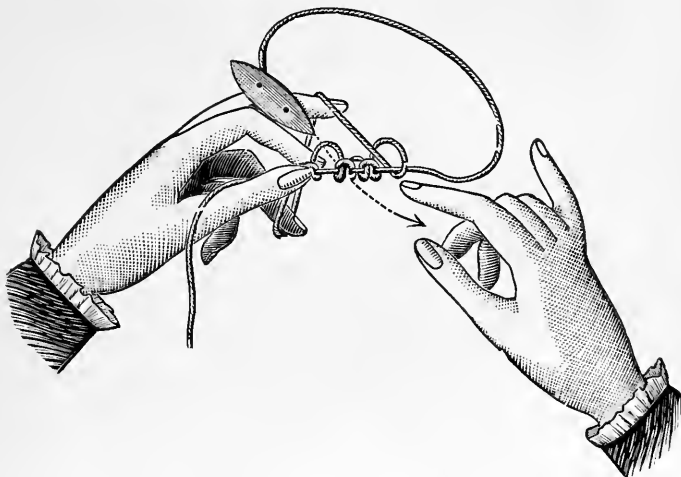


FIG. 8. POSITION OF THE HANDS FOR MAKING A PICOT.

POSITION OF THE HANDS FOR MAKING A PICOT. (Fig. 8.)

Picots are introduced into tatting patterns as they are into crochet. They also serve to connect the different parts of a pattern together, and make possible many pretty combinations.



FIG. 9. OPEN PICOT.



FIG. 10. CLOSE PICOT.

OPEN AND CLOSE PICOTS. (Figs. 9 and 10.)

These are formed of single knots, leaving a loop on the extended silk, as shown in Fig. 9, and a short length of silk between the knots. Finish the second half knot, and when you have pulled it up, join it to the preceding knot. In this manner the picot represented in Fig. 10 is formed. In every

kind of tatting, the knot that comes after the picot is independent of the loop; thus, if the directions say, 2 knots, 1 picot, 3 knots, 1 picot, 2 knots, etc., you must count the knot that served to form the loop, and *not* make 2 knots, 1 picot, 4 knots, etc. To join the different rings, ovals, etc., together

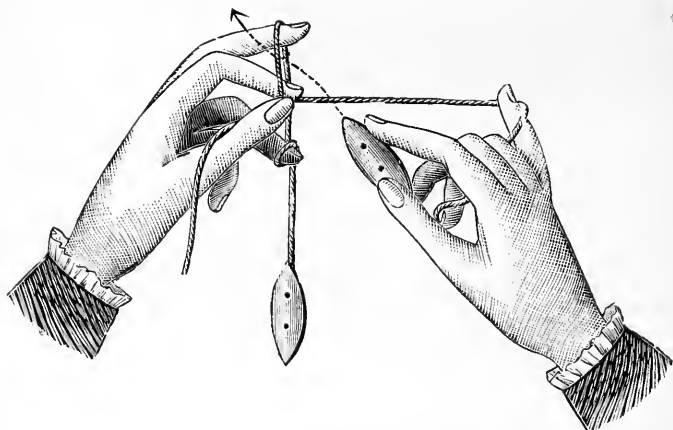


FIG. 11. TATTING WITH TWO SHUTTLES.

by means of picots, take up the thread that runs over the left hand with a crochet needle, inserting it into the picot downwards from above, draw the silk through, and pull it up like any other knot.

TATTING WITH TWO SHUTTLES. (Fig. 11.)

Two shuttles are used in tatting when the little rings are not to be connected together at the bottom by a thread, when you wish to hide the passage of the silk to another group of knots, and when threads of several colors are used.



FIG. 12. DETACHED SCALLOPS.

When working with two shuttles, tie the two threads together. Pass one thread over the third finger of the left hand, wind it twice around the fourth finger, and leave the shuttle hanging down. Pass the second shuttle into the right hand, and make the same movements with it as you do in working with one shuttle only.

DETACHED SCALLOPS. (Fig. 12.)

Make 12 double knots with one shuttle, then tighten the silk so as to draw them together into a half ring. The next knot must touch the last knot of the scallop before it.

SCALLOPS JOINED TOGETHER AT THE TOP. (Fig. 13.)

With one shuttle make 4 double, 1 picot, * 8 double, 1 picot, 4 double, close the half ring, 4 double, draw the silk through the picot, and repeat from the star.



FIG. 13. SCALLOPS JOINED AT TOP.

Leave sufficient length of silk before beginning the next ring, for the rings not to overlap each other; make 4 double, draw the left-hand silk through the fifth picot of the preceding ring, and repeat from the star. TATTED INSERTION. (Fig. 15.)

Make with one shuttle a ring like the ones in Fig. 14, then, leaving a length of about three-sixteenths of one inch of silk, make a second ring; turn the work, leaving the same length of silk again, begin a third ring, which you join after the fourth double to the fifth picot of the first ring. Turn the work after each ring is made, so that all the upper rings represent the right side of the



FIG. 14. SCALLOPS WITH PICOTS.

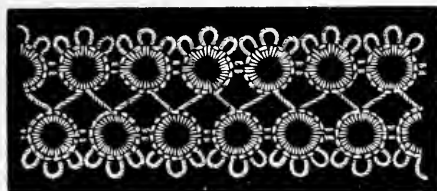


FIG. 15. TATTED INSERTION.

work, and all the lower ones the wrong.

TATTED INSERTION. (Fig.

16.)

To be worked with two shuttles. Begin with one thread and one shuttle and make one ring, as in Figs. 14 and 15, with a second ring close to it; then, passing the silk over the left hand, take the second shuttle in the right hand and make six double on the second thread; after which you again make a ring above and one below with one shuttle only.

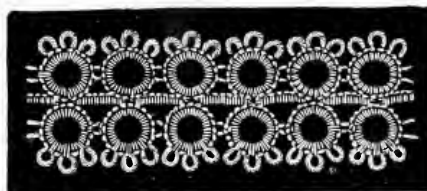


FIG. 16. TATTED INSERTION.

EDGING OF TATTING AND CROCHET. (Fig. 17.)

Make with one shuttle: 1 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot twice as long as the others, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 long picot, 1 double.

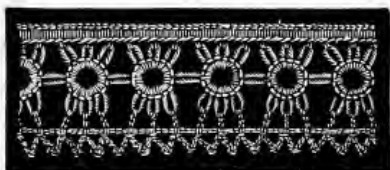


FIG. 17. EDGING OF TATTING AND CROCHET. Close the ring, fasten off the two threads on the wrong side with two or three stitches. After the first knot join the next ring to the preceding one by the long picot, and work the remainder as has been already described. When you have a sufficient number of rings, pick up the picots by crochet trebles with three chain stitches between them. On this first row crochet a second, consisting of 2 chain, 1 picot, 2 chain, 1 single in the first picot, 3 chain, 1 double crochet in the second picot, 3 chain, 1 double in the third picot, 1 chain, 1 double in the first picot of the next ring. One row of single crochet serves as a footing to the edging.

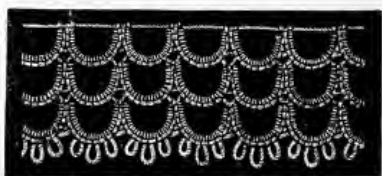


FIG. 18. TATTED EDGING.

TATTED EDGING. (Fig. 18.)

Worked with two shuttles. The first row is worked like Fig. 10 with one shuttle; the second and third are worked with two. Fasten the silk of the right-hand shuttle into the first picot, then work on this silk the same number of double knots and picots as in the first row, and join each half ring to the picot of the row before. In the third row, insert 3 picots between the 8 double knots of the row above. Here a picot called the Josephine may be substituted for the plain picot.

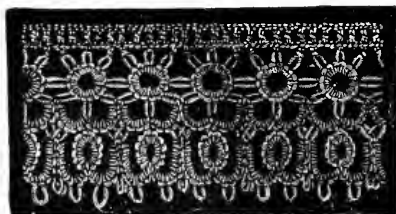


FIG. 19. TATTED EDGING.

TATTED EDGING. (Fig. 19.)

Worked with two shuttles and with silk of two colors. After making a string of rings like those in Fig. 17 with silk of one color, fasten this and the

silk of the second color to the middle picot. Supposing the first color to be light and the second dark, you proceed by holding the light silk in the right hand, and the dark silk laid over the left hand, work 3 double, 1 picot, 3 double; then put the light or right-hand silk separately through the two picots of the rings, and continue to make 3 double, 1 picot, and 3 double. The next row also is made with two shuttles. Hold the light silk in the right hand, with the dark silk laid across the left hand; make * 4 double, 1 picot, 2 double, 1 picot, 2 double; turn the work, and with the right-hand shuttle make 6 double, put the silk through the little picot formed above the middle picot of the rings, 6 double, close the ring; turn the work, and make with two shuttles, 2 double, 1 picot, 2 double, 1 picot, 4 double; put the light silk through the two dark picots, and repeat from the star. The

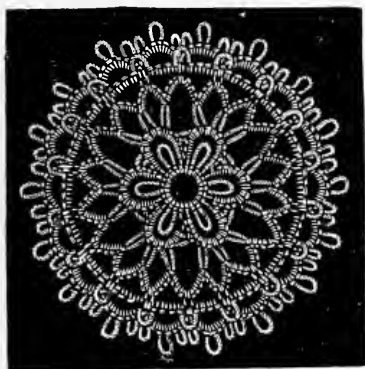


FIG. 20. MEDALLION.

first row of crochet for the footing consists of chain and double crochet only, the second of chain and trebles.

MEDALLION. (Fig. 20.)

Take two colors of silk and fill two shuttles with a light and two with a dark color. Make with one shuttle, 24 double and 12 picots, six of them short and six long; close the ring, break off the silk and fasten off the ends by a stitch or two on the wrong side. For the next four rows take two shuttles.

First Row.—With the shuttles containing the light color, fasten the ends on to a short picot, and make * 3 double, 1 short picot, 2 double, 1 long picot, 2 double, 1 long picot, 2 double, 1 long picot, 2 double, 1 short picot, 3 double; pass the right-hand silk through one of the short picots of the first ring, repeat the series five times from the star.

When you reach the sixth half ring, instead of making the second picot, put the left-hand silk through the short picot of the first half ring, then complete the last double knots, cut the threads off, and pass them through the picot of the ring and fasten them off on the wrong side.

Second Row.—With the shuttles filled with the light color, fasten the ends to a long picot, then make * 4 double, 1 picot, 4 double; pass the right-hand silk through the picot of the first row, and repeat the series seventeen times from the star.

Third Row.—With the shuttles filled with the dark color, fasten the ends on to one of the picots of the last row, and make * 4 double; pass the

right-hand silk through the picot of the second row, make a long picot, 4 double, and repeat this series all around the medallion, until you have eighteen scallops.

Fourth Row.—With the shuttles filled with the dark color, * 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double; pass the right-hand silk, from the wrong side, through the picot of the second row, and begin again at the star.

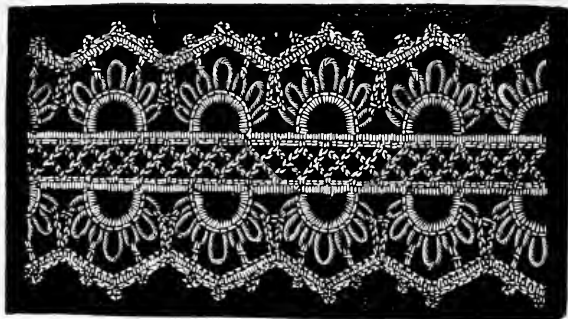


FIG. 21. INSERTION OF TATTING AND CROCHET.

INSERTION OF TATTING AND CROCHET. (Figs. 21 and 22.)

Worked with one shuttle. The tatting silk should be coarser than the crochet silk. Begin with two strings of half rings, consisting of 4 short picots and 3 long. Leave a length of thread between, equal to the diameter of the ring. When the two strings of half rings are finished, crochet with the fine silk, 6 double over each length of silk between and at the base of the scallops.



FIG. 22. (DETAIL OF FIG. 21.)

Second Row.—Make 5 chain, 1 double in the fourth double of the first row.

In the row that connects the two rows of tatting, put the third chain stitch into the corresponding stitch of the opposite row.

For the outside edge, make 1 double in the first short picot, 8 chain, * 1 treble in the second short picot, 7 chain, 1 treble in the third short picot, 8 chain, 1 double in the fourth short picot, 1 double in the short picot oppo-

site, 3 chain; pass the silk through the fourth of the eight chain stitches, 4 chain, and repeat from the star.

For the last row, make 3 double in each of the last three of the 8 chain, * 1 picot of 5 chain above the treble, 4 double in the four next chain, 1 picot. 1 single in the same stitch as the fourth double before the picot, 3 double, 1 picot, 3 double, miss the first and the last stitches, then make 3 double on the next scallop and repeat from the star.

EDGING OF TATTING AND CROCHET. (Fig. 23.)

Worked with two shuttles and in two colors. With the light color: 2 double, 1 short picot, 2 double, 1 long picot, * 2 double, 1 picot of the ordinary size, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 long picot, 2 double, 1 short picot, 2 double, close the ring. With two shuttles: 3 double, pass the silk through the first picot, 3 double, 1 long picot, 2 double. With the light color: 4 double, pass the silk through the ninth picot of the first

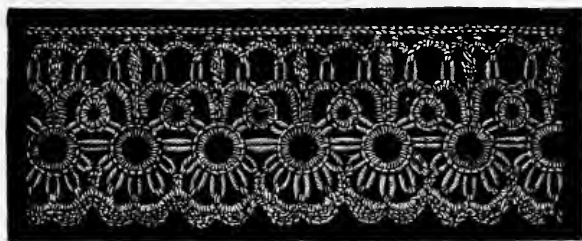


FIG. 23. EDGING OF TATTING AND CROCHET.

ring, 3 double, 1 picot, 4 double, close the ring. With two shuttles: 2 double, 1 picot, 3 double, 1 short picot, 3 double. With one shuttle: 2 double, pass the silk through the empty picot of the small ring, 2 double; pass the silk through the long picot of the large ring, then repeat from the star.

To complete the edge, crochet first one row, consisting of * 1 double in the first of the five picots of the large ring, 4 chain, 1 double in the second picot, 4 chain, 1 double in the third picot, 4 chain, 1 double in the fourth picot, 4 chain, 1 double in the fifth picot, and repeat from the star.

Second Row.—Make 2 double on the third and fourth of the first chain stitches. Over the second and third chain, 1 double, 1 half-treble, 2 trebles, 1 half-treble, 1 double; on the last four chain, 2 double.

For the footing, make 1 double in the long picot, 5 chain, 1 double in the next picot, 5 chain, 1 double treble in the short picot; leave the last two loops of the treble on the needle; 3 trebles in the first lower loop of the double treble; keep the last loops of these 3 trebles on the needle; after the

fourth treble, draw the needle through the four trebles. The last row consists of 3 chain, 1 treble over 5 chain.

MEDALLION OF TATTING. (Fig. 24.)

Worked with two shuttles and two colors.

First Row.—With one shuttle: 12 double and 6 picots, close the ring.

Second Row.—With two shuttles and the dark silk laid across the left hand, knot the threads into one of the picots of the first ring; 1 double, 1 long picot, 2 double, pass the right-hand thread through one of the picots of the ring, 1 picot, 2 double and so on. After the twelfth picot, fasten off the threads on the wrong side by two or three stitches.

Third Row.—With one shuttle: * 3 double, pass the silk through one of

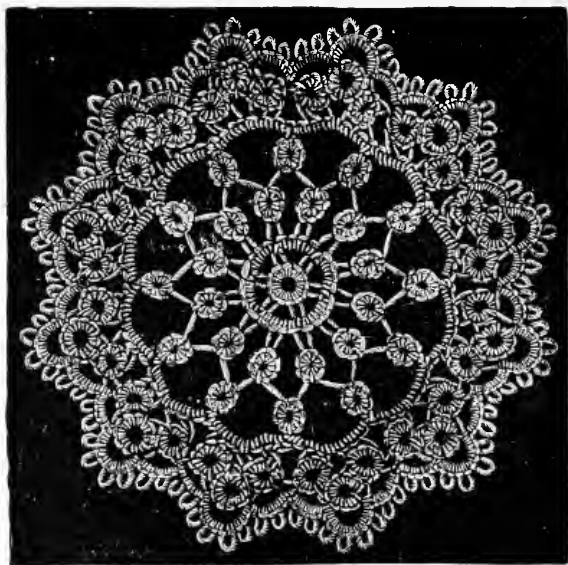


FIG. 24. TATTED MEDALLION.

the picots of the second row, make 3 double, close the ring, leave one-eighth of one inch of thread, turn the work, 4 double, 1 picot, 4 double, close the ring, leave one-eighth of one inch of thread again, and repeat eleven times from the star.

Fourth Row.—With two shuttles: fasten the ends to one of the picots of the twelve rings of the third row, * 3 double, 1 picot, 3 double. With one shuttle: 3 double, pass the silk through the picot, 3 double, 1 picot, 2 double, 1 picot, 3 double, close the ring. Close to this, 3 double, pass the

silk through the second picot of the first ring, 3 double, 1 picot, 3 double, close the ring. Again close to the last ring, 3 double; pass the silk through the picot of the second ring, 2 double, 1 picot, 3 double, close the ring. With two shuttles: 3 double; pass the silk through the second picot of the third ring, 3 double; fasten the silk to the picot of the ring of the third row and repeat eleven times from the star.

Fifth Row.—With two shuttles, and the dark color across the left hand, 6 double and 2 picots over the lower rings and 10 double and 4 picots over the upper rings.

TATTED EDGING. (Fig. 25.)

Use two shuttles and two colors of silk. Begin with two shuttles, and

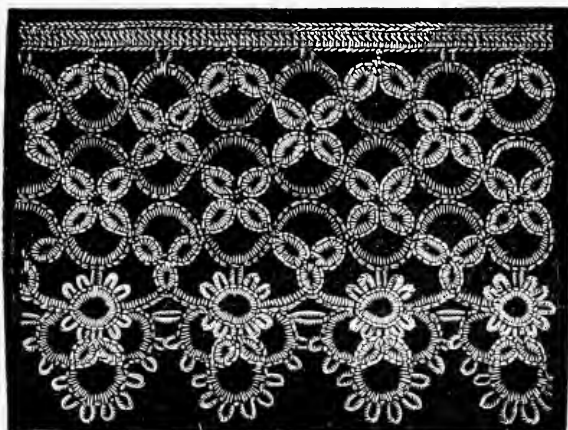


FIG. 25. TATTED EDGING.

the dark silk across the left hand: 10 double, 1 picot, 6 double. With one shuttle: 6 double, 1 picot, 6 double, close the ring, turn the work, make a second ring like the first, and close to it; turn the work. With two shuttles: 6 double, 1 picot, 6 double. With one shuttle: 6 double, pass the silk through the picot of the ring opposite, 6 double, close the ring; 6 double, 1 picot, 6 double, close the ring; turn the work to make the next half ring. Make three rows of half rings connected by rings. In the second row you pass the silk from the ring through the picot to which the second ring was fastened in the first row. For the outside scallops, make with one shuttle: * 5 double, pass the silk through the picot that connects two rings, 5 double, close the ring. With two shuttles, 4 double. With one shuttle: 2 double, 1 picot, 2 double, 1 picot, 2 double; pass the silk through the picot of the half ring of the third row, 2 double; then 8 picots more with 2 double be-

tween each, close the ring. With two shuttles: 4 double, 1 long picot, 2 double, 1 short picot, 2 double, 1 short picot, 3 double. With one shuttle: 5 double, pass the silk through the third picot of the large ring, 5 double, close the ring. With two shuttles: 2 double, 6 picots with 2 double after each picot. With one shuttle: 5 double; pass the silk through the third picot of the large ring, 5 double, close the ring. With two shuttles: 3 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 4 double; pass the right-hand silk through the sixth picot of the large ring. With two shuttles: 4 double, then repeat from the star. The footing is worked in crochet, and consists of one row of chain stitches and one of trebles.

"Housekeeper" Tatting.

EVERLASTING INSERTION. (Fig. 1.)

Two shuttles are required to make this insertion. Tie the threads, and,

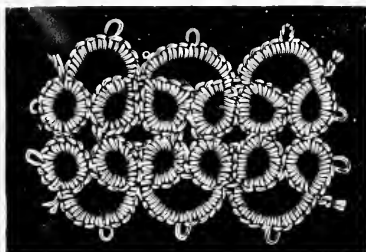


FIG. 1.

with one work a scallop composed of 4 double, 1 picot, 4 double, 1 picot, 4 double, 1 picot, 4 double. Turn this scallop down after closing it, and with the second shuttle work on the foundation thread 6 double, 1 picot, 6 double; turn the work, take first shuttle and work two scallops like the first one, connecting the picots, and leaving no thread between the second and third. When the third scallop is closed, take the second shuttle again, and work on the foundation thread 6 double, 1 picot, 6 double; then begin another scallop. So continue until the strip is of the desired length, then break the thread and begin again, fastening the middle picot of each new scallop to the middle picot of corresponding scallop of previous row.

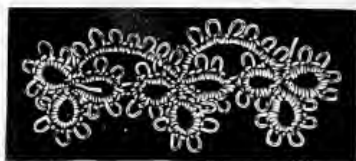


FIG. 2.

CLOVER-LEAF EDGING. (Fig. 2.)

This edging is worked with two shuttles, though an edging very like it may be worked with one—the difference being in the connection between the clover leaves.

Tie the threads together, and with one of them work 2 double, 1 picot, repeating until there are five picots and finishing with 3 double, then close the scallop.

Make two more scallops like the first, leaving no space between them draw the third scallop up, and fasten it to the place where the first scallop is closed. Now on the foundation thread work with the second shuttle 2

double, 1 picot, repeating until there are seven picots, then 2 double; turn the work, drop the second shuttle, and with the first begin another scallop, fastening the middle picot to the middle picot of the last scallop of the first leaf.

To make clover-leaf edge with one shuttle, simply leave a plain length of thread between the leaves.

BESSIE LACE. (Fig. 3.)

This beautiful lace is especially suited to the trimming of underwear. It is worked with two threads. Tie the threads and begin by working with one shuttle 6 double, 1 loop, 5 double, 1 loop, 7 double on the other thread,

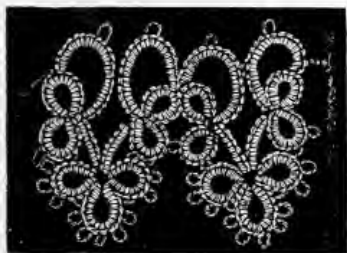


FIG. 3.

then drop the first shuttle used, take the other and begin a scallop by forming a loop around the fingers, leaving no thread between the work just done, and the beginning of the scallop. Work 7 double, fasten to the first stitch worked with two threads, 7 double, close the scallop. Begin another scallop, leaving no thread between the two, and work 5 double, 1 picot, 4 double, 1 picot, 5

double; close the scallop, and fasten securely to the place where the first scallop was closed. Turn the work, pick up the first shuttle, and with both threads work a stem of 7 double; turn the work again, and with the second shuttle begin the first scallop of the clover leaf on the edge. Work 4 double, fasten to second picot of second scallop worked, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 4 double; close the scallop. Begin the next scallop without leaving thread between the two. Work 3 double, fasten to last picot of preceding scallop, * 2 double, 1 picot, repeat until there are six picots besides the one joining the scallops, 3 double, close the scallop.

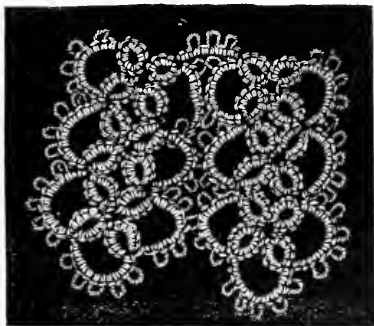


FIG. 4.

DUCHESS LACE. (Fig. 4.)

This edging is worked crosswise, with two threads. The small rings are worked with one thread, the scallops joining the rings with two. The rings are always worked with the shuttle thread. Begin by making the first

ring as follows: 5 double, 1 picot, 5 double, draw into a ring. Turn the work, and use both shuttles, forming stitches with one on the thread in the other. Work 2 double, 1 picot, repeating until there are five picots, then 2 double, turn the work, and make a loop over the hand for another of the small rings. Make 5 double, fasten to the picot of the first ring, 5 double, draw up. Make another ring like the first, without leaving a space of thread between the two. Turn the work and make another connecting scallop; then make two more rings and another scallop. Now make one ring, and a scallop which forms the point of the lace, as shown in the illustration.

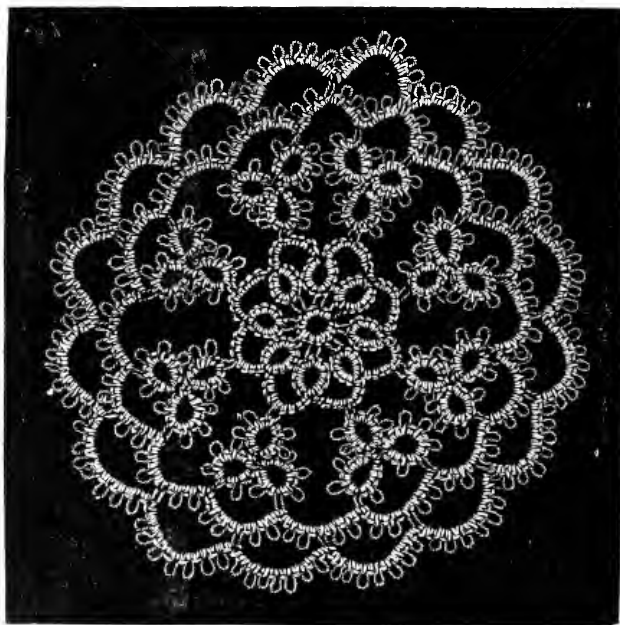


FIG. 5.

In going back, the little rings must be fastened to the rings already made to form groups of four.

When turning the work for the upper edge, make a scallop consisting of 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double; turn the work again, and begin another figure of the pattern, joining the middle picots of the scallops.

WHEEL FOR TIDY. (Fig. 5.)

This wheel is begun by working a ring composed of eight picots, each

separated by 2 double. Draw close, tie the ends of the thread together, and cut them off.

The second round is worked with two threads, the rings with one, and the scallops joining them with two, by forming the stitches with one on the other. Begin by making 6 double, fasten to a picot of the ring first made, 6 double, close and turn the work. With the two shuttles work 4 double, 1 picot, 4 double, then begin another ring, fastening it to the next picot of the center ring, and so continue all the way round, then tie the threads together and break them off.

The third round consists of eight separate figures which are worked as follows: Begin by making 3 double, then 5 picots, each separated by 2 double, then 3 double and close. Make three of these rings, leaving no space of thread between them, and fastening the second ring by the middle picot to the picot in one of the scallops of the previous round.

The fourth round requires two threads. Fasten both threads to the fourth picot of a figure in the preceding round, as shown in the illustration,

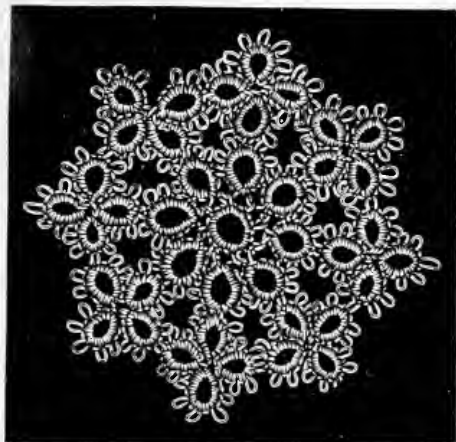


FIG. 6.

then work a scallop consisting of 2 double, 5 picots each separated by 2 double, 2 double; fasten to the second picot of the third ring in the figure, and repeat all the way round; tie the threads and break them off.

The fifth round is similar to the fourth. The thread is fastened in the middle picot of a scallop of the previous round, as shown in the illustration, and each scallop consists of 2 double, 7 picots each separated by 2 double, 2 double.

ROSETTE FOR YOKE OR INSERTION. (Fig. 6.)

This is beautiful for insertions and for the yoke of a chemise, and by combining it with the inner circle lovely yokes may be made for nightgowns and for children's dresses. It is made with one shuttle.

Begin by making 1 double, 1 picot, until you have eight picots, then close in a ring. Fasten the thread to the nearest picot, leaving one-tenth of an inch space, then work a ring as follows: 4 double, 1 picot, * 1 double, 1

picot, repeating from the star until you have seven picots, then 4 double and close.

Fasten the thread in the next picot of middle ring, leaving one-tenth of an inch space, make 4 double, fasten into last picot of previous ring, then finish the ring to correspond with that just made; so continue all around the ring. You will have to use judgment about the length of thread to be left between the rings, and also about the length of the picots, as it will depend somewhat upon the size of thread used. When you have made the eighth ring, the circle should be flat, and none of the threads should be too loose.

Fasten the eighth ring to the first, then around this ring work a round consisting of four-leaved figures.

These rings are each worked as follows: 4 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 4 double, close. No thread is left between the four rings. The middle picot of the first ring is joined to the middle picot of the first ring in the rosette. The illustration shows the method of joining the figures so clearly that no further instruction is necessary.

STAR EDGING. (Fig. 7.)

This edging consists of two rows of stars, each star being composed of

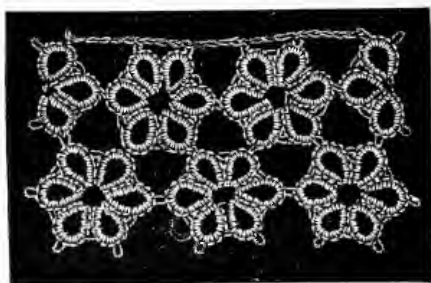


FIG. 7.

six rings. It is worked with but one thread. Each ring consists of 6 double, 1 picot, 4 double, 1 picot, 4 double, 1 picot, 6 double. Work the six rings close together, and join first and last picots. Tie the threads securely, and cut them off.

By glancing at the illustration, the worker will easily see how the stars are joined together. The pattern must be filled out with half stars. Finish the edging with a row of crochet chain stitches to sew it on by.

EMPRESS INSERTION. (Fig. 8.)

This insertion is made in four rows, and is worked with two threads.

First Row.—Make a ring of 6 double, 1 picot, 6 double, close. Turn the

work downward, and with both threads work a connecting scallop consisting of 6 double, 1 picot, 6 double; turn the work again. Make another ring like the first, joining them by the picots. Repeat from the beginning of the row.

Second Row.—Make 6 double, fasten to the joined picots of previous row, 6 double; close in a ring. Turn the work, and make a connecting scallop of 6 double, 1 picot, 6 double. Turn the work, and make another ring, joining as before, and so continue. This makes half of the insertion.

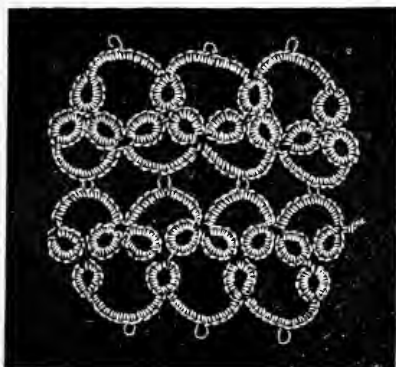


FIG. 8.

which are composed of 6 double, 3 picots each separated by 4 double, 6 double. Work these rings close together, joining them by the first and last picot of each. The two rings which are intended to form the bottom of the lace, have five picots instead of three, making them considerably larger. Keep this in mind when joining the stars.

Second Row.—Fasten the thread to the middle picot of one of the upper rings of the star, as shown in the illustration, then with two threads work a connecting scallop of 6 double; turn the work and make a ring consisting of 6 double, 1 picot, 6 double. Now with both threads work a connecting scallop of 6 double, join

The third row is worked like the first, joining the picots in the connecting scallop. The fourth row is like the second.

EUPHEMIA LACE. (Fig. 9.)

This lace is beautiful for aprons, and undergarments, and when worked in silk forms a very pretty trimming for worsted dresses. It is worked in four rows.

First Row.—This consists of stars with six leaves, each of

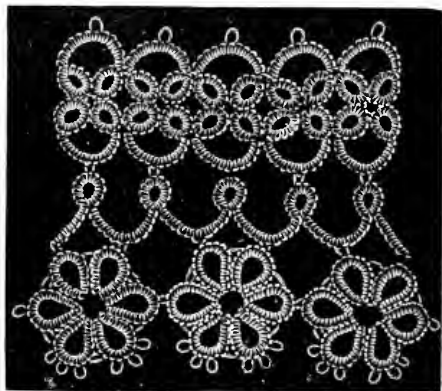


FIG. 9.

to the picot of middle top ring of star, 6 double. Make another ring and so continue all the way across.

Third Row.—Make a ring of 6 double, 1 picot, 6 double; turn the work and make a connecting scallop of 6 double, join to picot of first ring of last row, 6 double; turn the work and make a ring like the first, joining it to the first by the picot in the middle. Make another ring, leaving no thread between the two, then make another connecting link, and so proceed all the way across.

Fourth Row.—Make a ring of 6 double, 1 picot, 6 double, fastening to the picot joining the two rings of previous row; turn the work, and make a connecting scallop of 6 double, 1 picot, 6 double; turn the work again and make another ring like the first, fastening it in the same place that the first one was fastened in. Now make another connecting scallop, and so proceed, as shown in the illustration.

Remember that the rings are always worked with one thread, and the connecting scallops with two; and that the work must always be turned when changing from a ring to a scallop.

TATTED ROSETTE. (Fig. 10.)

This rosette is pretty for edgings, collars, insertions and many other uses, but it is especially pretty for filling in between larger wheels when making tidies.

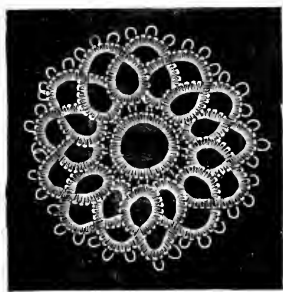


FIG. 10.

It is worked with two threads as follows: Work a center ring with one thread, making 2 double, 1 picot, alternately until you have twelve picots, then make 3 double, 1 picot, 1 double, and close in a ring. Tie the threads together and cut them off. Now make 10 double, join to a picot of the center ring, 10 double, close in a ring; turn the work and with both threads work a scallop of 2 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 2 double; turn the work again, make another ring like the first joined to the center ring, and repeat all the way around. After working the last ring, join the thread to the first ring, tie securely, and cut it off.

If you wish these rosettes for the yoke of a dress, fit them over a paper pattern. Join them to each other by the center picot of the connecting scallops. Fill in the spaces between the rosettes with Josephine knots.

The Josephine knot consists of a series of single or half stitches, formed of the first half of the double knot. As many of these stitches are used for a knot as are needed for the space to be filled in. The row of rosettes nearest

the neck must be made a little smaller than the others. This is done by making the center ring with less picots. To fit around the armholes and shoulders half rosettes must be made.

TATTED SQUARE. (Fig. 11.)

This square is very pretty for toilet cushions, tidies, and the ends of scarfs, and is easily put together. Begin it in the middle with one thread; work 6 double, * 1 picot, 3 double, and repeat from the star until you have seven picots each separated by 3 double, 6 double, close in a ring. Work three more of these rings, leaving no thread between them, and without joining the picots; then tie the threads and cut them off.

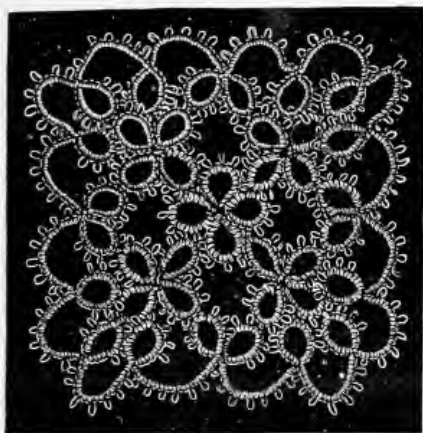


FIG. 11.

You must next work four more of these four-leaved figures, and join them to the first one as shown in the illustration; that is, join the middle picot of one of them to the inner picots of two rings of the first figure, thus joining three picots together. When the last of the four-leaved figures have been joined to the center, work one round with two shuttles as follows:

Begin by making a ring of 6 double, 1 picot, 3 double, 1 picot, 3 double, 1 picot, 3 double, join to the middle picot of a ring in one of the four-leaved figures, 3 double, 1 picot, 3 double, 1 picot, 3 double, 1 picot, 6 double, close in a ring. Now turn the work downward and with two threads work a connecting scallop of 3 double, 7 picots separated by 3 double, 3 double; turn the work again and make another ring which must be joined between two of the rings of the four-leaved figure, joining three picots together. Now make another scallop with two threads, then another ring which must be joined to the middle picot of the next ring of the four-leaved figure, then make another ring leaving no thread between the two, and join it to the middle picot of the first ring of the next figure, and so proceed all the way round the square.

TATTED HANDKERCHIEF BORDER. (Fig. 12.)

The rosettes for this handkerchief border are worked with one thread, according to the following directions: Work a ring of 2 double, 9 picots each separated by 3 double, and 1 double; close in a ring, then fasten the thread in

the nearest picot, leave one-tenth of an inch of thread, and begin a ring as follows: Make 4 double, then 5 picots separated by 3 double, 4 double, close the ring. Leave the thread one-tenth of an inch in length, then join to the next picot of the center ring; leave the thread the same length, and make another ring, joining it by the first picot to the fifth picot of first ring made. So proceed all the way round, then tie the threads and cut them off.

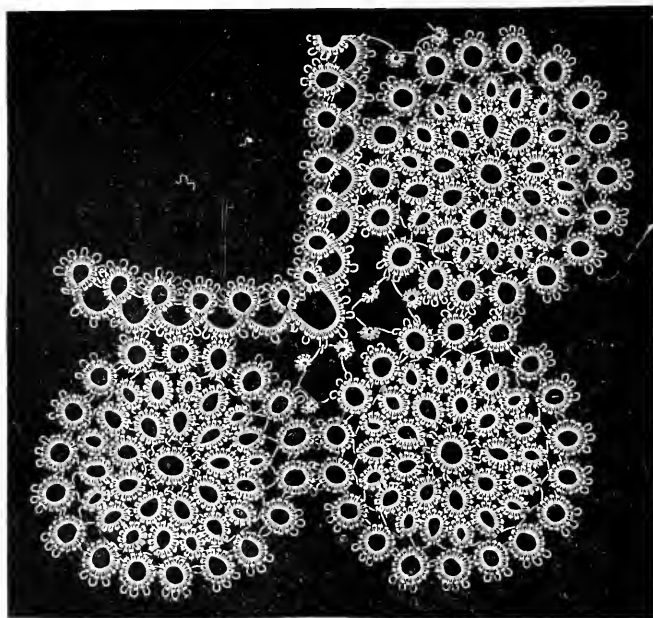


FIG. 12.

For the next round, which finishes the rosette, begin by working 7 double, join to the middle picot of one of the rings of previous round, 7 double, close in a ring. Turn the work, leave one-fifth of an inch of the thread, and work a ring of 4 double, 1 picot, 5 double, 1 picot, 2 double, 1 picot, 2 double, 1 picot, 5 double, 1 picot, 4 double; close in a ring. This ring comes on the outside row of the rosette. Turn the work, leave one-fifth of an inch of thread, and make 8 double, join to the next picot of the same ring to which the first ring was joined, 8 double, close in a ring. It will be seen that the next to the outside row of rings consists of rings of two sizes; the smaller fastened to the middle picot of the ring of previous row, and the larger fastened to the next picot. After making this last ring de-

scribed, make another for the outside row, and then one of the small rings, and so continue all the way round. The beauty of the work lies in having the spaces of thread between rings, and the picots, all of the same length. Join the rosettes as you work them, as indicated in the illustration. By counting the rings, you will have no trouble about it.

The inner edge of the border is worked with two threads. Begin with one thread by making 4 double, 1 picot a fifth of an inch long, 2 double, 5 short picots each separated by 2 double, 1 long picot, 4 double, close the

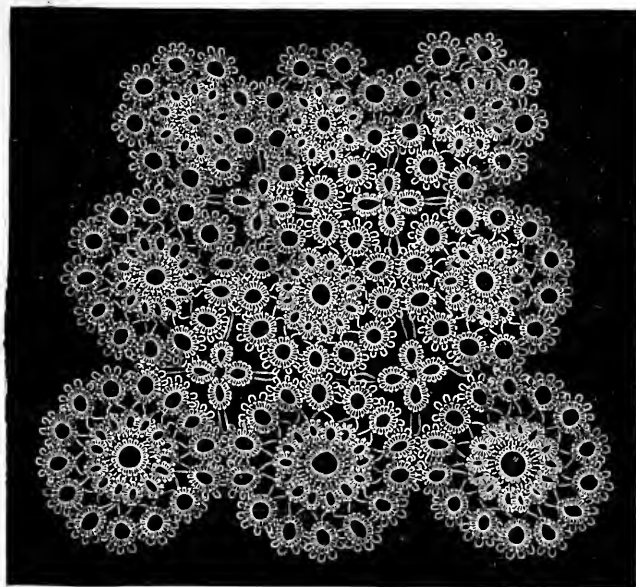


FIG. 12.

ring. Turn the work, and with both threads work a connecting scallop of 3 double, 3 picots each separated by 3 double, 3 double. Make another ring like the first, joining it to the first by the long picots. Join the connecting scallops to the rosettes as you work, by the middle picot, as shown in the illustration. At the corners make two smaller rings joined by a very long connecting scallop. Fill the open spaces with Josephine knots, or any small figure preferred. A row of small rings worked around the connecting scallop, and fastened to the rosettes, is very pretty.

CHILD'S COLLAR. (Fig. 13.)

This pretty collar consists of three rows of rosettes of different sizes. The largest ones are made as follows: Begin by making 1 double, then 1

picot and 2 double until you have fourteen picots. Make one double after the fourteenth picot, and close the ring. Tie the threads and cut them off. The rest of the rosette is worked in one round, like insertion, but with unequal sides. Begin by making 6 double, fasten to a loop of the center ring, 6 double, close in a ring. Turn the work upside down, leave the thread a fifth of an inch long, then work one of the large outside rings, which consists of 4 double, then 6 picots with 2 double between them, then 4 double. The

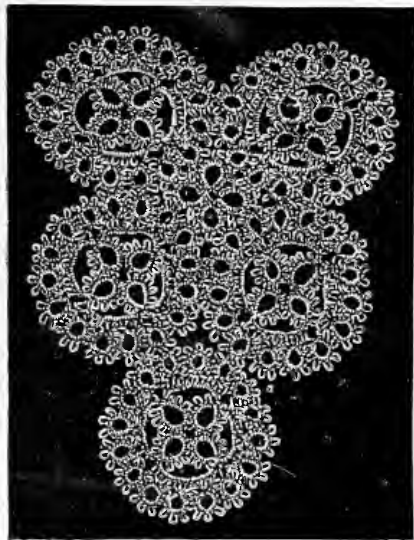


FIG. 14.

first and sixth picots must be a fifth of an inch long before the ring is closed, or the rosette, when finished, will not lay flat. The other four picots should be an eighth of an inch long. After making the large ring, turn the work again, leave the same length of thread as before, and make another of the small ones which must be fastened to the middle ring. The rosettes must be fastened together when making the large rings, as shown in the illustration, joining them by the middle picot of two of the rings. The middle row of rosettes is worked like the first, but smaller. The center ring has twelve picots instead of fourteen, and there are but twelve

rings around it. The last row has nine picots in the center ring, and nine rings around it.

The open spaces between the wheels are filled in with four-leaved figures worked as follows: Make 8 double, then a picot fully half an inch in length, 8 double, close in a ring. Make three more of these rings, all close together, then tie the threads and cut them off. Fasten these figures in place as indicated in the illustration, using a needle and thread.

Begin this collar by making the rosettes to go around the neck. If it does not lie smooth over the shoulders, join the rosettes of the lower row by one ring, instead of two.

VANDYKE COLLAR. (Fig. 14.)

Figure 14 shows one point of a tatted Vandyke collar which is far hand-

somer than much of the point lace we see. It is made in fine linen thread when used simply as a collar or as trimming for a cotton dress. It is lovely for trimming wool dresses, and should be made of black silk or of silk to match the dress goods. Very pretty trimming is made of black silk with centers of old gold silk. It is very easily made being composed of plain rosettes, five in each point. It is worked with two threads.

With one thread work a ring beginning and ending with 2 double, and containing ten picots each separated by 2 double. Close the ring and turn the work downward, then with both threads work a connecting scallop consisting of 2 double, 7 picots each separated by 2 double, 2 double. Turn the work again, and make another ring like the first one, joining the fourth and fifth loops of this ring to the sixth and seventh loops of the last ring made. Now make another connecting scallop, and so continue until there are four rings and four scallops. Join the fourth ring to the first one, fasten the thread firmly where the last scallop joins the first one, then break it off. Around this little rosette work a row of rings, using but one thread. Each of these rings consist of 2 double, 7 picots each separated by 1 double, 2 double. Join the rings to each other by the second loop of each, and at the close of each ring join to a picot in one of the scallops of the rosette. There are sixteen of these little rings, and they are fastened in alternate picots of the foundation scallops, and at each corner where the scallops and rings are joined. The four rosettes forming the upper part of the point are joined to one another by the middle picot of two rings on each rosette, but the fifth rosette is fastened by but one picot on two rings. By counting the rings in the illustration you will see just where to fasten the rosettes together. When the points are joined together to form the collar, there are six rings free on the upper side of each of the top row of rosettes.

The open place between the four rosettes in each point is filled by a four-leaved figure made as follows: 4 double, 1 picot, 3 double, join to the middle loop of a ring in the upper rosette next to the upper joining, 3 double, 1 picot, 3 double, join to opposite rosette, 3 double, 1 picot, 4 double, close in a ring. Join the other three rings in the same way, then tie the threads and cut them off.

Part VI.

PAINTING.

To Begin Landscape Work.

IT is not our aim to afford much instruction to advanced students in art work, or to those who can have the benefit of personal instruction from experienced teachers. Lovers of decorative art may find now and then a new idea, perhaps merely a suggestion, but the bulk of the instruction will be for beginners, for those who have the desire to learn, but not the opportunity or means to procure lessons or advice from good teachers. Consequently our directions must be as plain and clear as possible; as free from unnecessary art terms and technicalities as your color-box will be from superfluous materials.

Your outfit will be a simple one and comparatively inexpensive. Always bear in mind that a good artist uses as few colors as possible; and that you will be less hampered and confused, and do better work, if you learn to know and handle a few colors well, than if you buy every new color you see or hear of, most of which will prove utterly valueless.

You may place in your box white, light cadmium, cadmium orange, yellow ochre, permanent blue, light red, burnt sienna, burnt umber and ivory black. These will be sufficient for landscape work; if you take up flower painting it will be easy to add others. Keep a good supply of brushes, and keep them in good order. Never expect to do good work with brushes that are nearly worn out, or with those that are hardened and filled with paint. Three or four bristle brushes, two thick ones, sky brushes as you will come to think of them, about one-half inch wide, and one or two a little wider, but very thin. These are called Landseer brushes and are very useful for softening the edges of clouds or mountains and in some kinds of foliage. Sable brushes, Nos. 5 to 9, will be found most convenient. With these, a palette, palette knife, bottle of turpentine, and one of boiled linseed oil, a good substantial working-easel, and a generous supply of paint rags, you are ready for your first lesson.

To begin with, you might choose the bright picture, "A Summer Afternoon in the Connecticut Valley," which is of convenient size for a beginner, not so small as to cramp the work, nor yet so large that you will tire of it. The warm blue sky and distant mountains, the silvery stream sparkling in the sunlight, its nearer margin marked by a low, sandy shore, make a soft

and delightfully harmonious background for the dark-hued evergreens of the middle distance and the tree-crowned rocky bluff in the foreground.

Have your canvas mounted on a stretcher the size of the study, which is twenty-two inches high by fourteen wide. Divide the study into squares, two inches each way, by winding threads around it, and mark, with pencil, the same number of squares on your canvas. Draw in the outlines very carefully with pencil, and when you are sure they are correct go over them with burnt sienna and turpentine.

Now oil your palette thoroughly, and while your sketch is drying proceed to mix your colors. Set the palette with the following colors in their order, beginning with white, which place on the upper side of the palette near the thumb-hole; then comes light cadmium, yellow ochre, permanent blue, light red, burnt sienna, burnt umber and black, in the order named.

Thin all the white paint with a little oil, and put about one-third of it aside. To the remainder, add a very little light cadmium and a trifle of black. Be very careful about using black in sky tints; use just enough to give quality to the tint, being careful not to make it muddy. This forms tint No. 1. Set aside about one-third of this and keep adding the same colors, until you have a shade darker. Divide this into two equal parts, reserving half for No. 2, while you still add more of the same color for No. 3. To the white you laid aside, add a little yellow ochre, light red and ivory black; this will be tint No. 4, and by adding still more light red and black you have No. 5. These are all the tints you will need for the sky; so you had better use them while the numbers are fresh in your memory, and you will not become confused with so many tints as if you waited to mix more.

The clouds cover nearly all of the lower half of the sky; so you will begin where the blue sky appears. With your large sky brush, and tint No. 1 go across the line of the clouds with firm, crisp touches, not spreading the paint so much that the canvas will show through, nor yet leaving it in ridges. This tint should cover nearly a third of the sky. Be careful not to leave the upper edge in a straight, hard line, but round it up in the center, and leave the edges rough, so that when you work above it with No. 2, you will have a softly blended sky instead of a distinct line. Work above this with tint No. 2 until you have nearly covered the canvas, and finish with No. 3.

If you take pains in laying on the paint, your sky will show smooth, clean strokes of the brush, and you will need no further blending; but if there are ridges left in the paint, smooth them down with a clean brush. With tint No. 4 work over the edges and highest lights of the clouds, shading them in with No. 5, with now and then a touch of blue. Soften the edges, using a clean brush; do not try to blend it too smoothly, or you will produce a woolly effect, destroying the crispness and freshness of your work.

To what is left of tint No. 1, add a little light red, permanent blue and

black, and the same to No. 2, making tints Nos. 6 and 7, and to No. 3 a trifle of black for No. 8. With No. 6 fill in the outlines of the farthest mountains, softening the edges into the sky; use No. 7 for the nearer hills, making the edges a little more distinct. For the river use No. 8, using still more black and blue in the shadow of the mountain.

For the low, sandy beach, add yellow ochre and black to No. 4, dotting in the shadings and stones with burnt umber. Fill in the outline of the evergreens with burnt umber, without any attempt at shading. The bluff in the foreground you can lay in with tint No. 4, deepened by a little yellow ochre and burnt umber, the shadows with burnt umber and black. The grasses and trees above the bluff should have an undercoat of dark green, which you will make of yellow ochre and black. This brings us to the end of the "laying in," or "dead-coloring," as it is sometimes called. Put your work carefully away out of the dust, and wait till it is thoroughly dry before you attempt to do any more. By this time you have gained so much of an idea of copying that you can finish your picture alone, as well as with written instruction.

Kensington Painting.

This is a comparatively new and a very popular style of decorative painting, an adaptation of oil painting to the surface of velvet or cloth in a peculiar manner, the result being in appearance not unlike embroidery done in the famous Kensington stitch. The beginner will succeed best with flowers treated naturally, that is in drawing and coloring, closely imitating the growing plant. If possible, study the natural flowers.

The materials required are tube colors, a palette, a small palette knife, a few sable brushes, Nos. 4 and 6, a bottle of turpentine, and a piece of cloth to wipe the brushes.

Silk velvet is the most suitable material for this work, but a very good quality of velveteen will answer the purpose. Select a color to form a good background, such as dark maroon, olive or terra cotta. The design should be stamped on the material, but be careful to ask for stamping to be used in Kensington painting, not embroidery. The French dry stamping is well adapted to the purpose. When stamped, stitch the material tightly on an embroidery frame, or tack it to a board.

Some artists do not favor thinning the color at all, but mix it with sugar of lead or megilp, to facilitate drying and to prevent the oil from spreading. Others mix ordinary oil paints or enamel colors with a very little turpentine or mastic varnish till reduced to the consistency of butter. Take the colors on the palette knife and scrape them to the edge of the palette; then take an ordinary brass or steel pen, with broad shoulders, and scrape up a small quantity of the paint. Stick the point of the pen firmly into the outline, turn it sharply over, and paint will be left on the design.

In this way outline the whole flower, or whatever the design may be, then wipe the pen clean, and stroke the rim of paint down closely and evenly. This will produce a series of lines each resembling a crewel stitch. For the veins of leaves and flowers, the paints are merely laid on finely with the pen, not stroked down. For the centers of daisies, sunflowers, etc., put the paint on in one thick lump and punch with the point of a coarse pin till the desired effect is obtained. Brilliant effects are easily obtained by using gold and silver with bright colors.

When painting upon delicate shades of satin, the board should be covered with cotton flannel, and magnesia rubbed over it, and then the satin tacked tightly over all; mix the paints ready for use, and place them on a blotting paper to absorb the oil. Remember that all strokes in Kensington painting should be made in the same directions that stitches would be taken if the design were being embroidered; the object is to blend the shades or colors of the paint, and at the same time to give the surface the stitchy appearance resembling embroidery.

A full outfit for Kensington painting consists of a japanned tin box, containing thirty tubes of colors, brushes, palette, pens, and specimens of work. A pen is manufactured purposely for the work, which may be bought for from ten to twenty-five cents, but an ordinary wide steel pen is just as good.

There is no way of ornamenting table scarfs, lambrequins, curtains, etc., which gives a more pleasing result for the time and material used than Kensington painting. If one is at all apt, it requires little practice to do a piece of painting very nicely; and while work of this kind is very expensive if it must be purchased, the material costs but little.

Flower Painting.

COLORS.

When selecting colors for flower painting it is best to confine the list to a few standard colors, instead of using everything one hears of, for some of them are not reliable, and will fade or turn dark. Many people use the chromes in yellow, but the cadmiums are better; of these, get Nos. 1, 2 and 3. In addition to these get yellow ochre, Naples yellow, jaune brilliant, and Indian yellow, which is especially useful in painting yellow roses. In reds, crimson lake, madder lake, Chinese vermilion and light red will be needed. Some use geranium lake also, but though it is beautiful at first it soon fades to almost white. Sometimes it can be used as an undercoat and covered with other reds, which does very well; but even then crimson lake is preferable mixed with a little vermilion, which gives it a lovely shade. Crimson lake is not considered reliable, but will answer for many things, though it may fade in time. Madder lake has so little body and dries so slowly that few have patience to use it, but the crimson lake glazed with madder works well. Madder does very well to mix with other colors also.

For blues all that will be needed are cobalt, permanent and Antwerp. Prussian blue is used a great deal, though not by the most careful artists, for it is not a clear, good color. For the other colors choose ivory black, burnt sienna, light zinnobor green, emerald green, white, and either Vandyke or bone brown. Do not use chrome green; it is too crude. There is nothing in nature of that color. Devoe's or Abbott's paints are the best to buy for this work.

BRUSHES AND CANVAS.

For brushes, get bristles from No. 1 to No. 12, and sables Nos. 2, 5, 8. The bristles should be thin, flat, and not too long, as they work so much better than where they are thick, stiff, and harsh. The sables must have good points. There is a great deal in having a good supply of brushes, and in taking good care of them. Wash them out with warm soapsuds, rinse in cold water, and dry. Occasionally they may be left in kerosene over night, if they are used every day, but they must not stand in it too long. They should not be cleaned with turpentine unless washed at once, for it will make them stiff and hard, and soon spoil them. Do not use a blender; it gives the work a flat, chromo-like look. The brush marks are one of the special beauties of oil painting, and show the skill of the artist.

Canvas is the best material to use, even if of a cheap grade. The paint works much better on it than on academy board, as the surface of the latter is so hard that the paints cannot be softened together, and it will look harsh and dauby in spite of the greatest care. The sketching canvas is quite wide and can be bought at from fifty to seventy-five cents a yard. There are several grades of it. The thin kind is not so good as that which is heavy and coarse. For practice, the cheaper grades do just as well as the more expensive. Holland is very nice for flower painting; the different shades may be used, and no background put in. The light drab is pretty for a great many flowers of different colors. Cut a piece the size desired, fasten it to the drawing board by means of thumb-tacks, and you will be ready to sketch your design.

SKETCHING OUTLINES.

Good drawing is always essential to good work. It is not impossible to paint, in a limited way, if one cannot draw readily; but the most natural looking flowers are painted by those who can sketch them at sight. In copying a picture of flowers, there are many little details put in with the brush only by the aid of the eye, even after the outlines have been drawn. There are several methods in common use for transferring the outlines to canvas. Impression paper is probably the best of these, or the design may be stamped upon the canvas. Many people do not care to be proficient in flower painting, but only wish to learn to do a little for pleasure, and think they cannot spend time to learn to draw. For these, there must be some

way of transferring the designs. For nearly all kinds of fabrics stamping is the general way.

In using impression paper, lay it on the Holland, then put the pattern on, and with a hard point go lightly over the lines, and on the Holland there will be a good drawing ready for painting. For those who draw, the nicest way is to use a fine-pointed sable brush, and the same color as each part of the design is to be, and trace the outlines. Begin by measuring from the top of the canvas down to the first flower, and from the sides each way, and so on. It is always wise to get the principal points by measuring, then fill in all the rest by the eye. Care must be taken to get the outlines correct, for the most brilliant coloring and nicest finish will not atone for bad drawing.

SETTING THE PALETTE.

Artists differ somewhat in regard to this; some have a set rule, others put the colors on without any regard to system or method. The palette should be cleaned every time it is used, and there will be no trouble from dry bits of paint, or paint that is half dry or too sticky to use, yet not bad enough to be thrown away. Take out enough for the day's use, and arrange them in this wise: white, first; then the different shades of yellow; then reds, blues, greens, browns, and black in their order. Put them an inch or so from the edge of the palette, leaving a little space between. They must be kept as clean as possible, mixing only what is needed in the center of the palette. When through work, clean the center all off; take up each little pile of paint that is clean, and put it on the edge of the palette where there has been none, and it will keep fresh for the next day's work; but if they are not to be used the next day, put them back in the tubes, put on the caps and they will be all right for next time. If there is more than can be easily crowded into the tube, wrap it in a piece of tinfoil and it will keep fresh a long time. Keep the tinfoil that comes around tobacco and yeast cakes for the purpose. Some amateurs waste more paint than they use, by taking out too much, and not caring for it properly. Do not take colors on the palette which will not be wanted for immediate use.

MIXING COLORS.

There are three primary colors, red, blue and yellow, so called because they cannot be produced by mixing others. They are the foundation of all others, except white, which is not properly a color. By mixing red and yellow we get an orange. From blue and yellow we derive green, and red and blue produce purple. These three colors are called secondary, and by again mixing these, we can make almost any shade or tint we please, if we add white. Some artists will never use the mixed paints, but it is better and less trouble to use the pigments as they are prepared by the manufacturer than to mix them all ourselves; not that we are to use the colors just as they come from the tube, but that a certain number of colors and a knowledge of

how to use them is better than to have a great number. The first mistake a beginner generally makes in colors is in getting them too bright or crude. For instance, blue and yellow make green, but such a bright green that there is nothing like it in nature. Add a little black, a little white, and perhaps a little red or brown, and the result is far more satisfactory.

These colors added to the blue and yellow, give what artists term "quality," and this expresses exactly the difference between the work of those who understand the use of color and those who do not; and this "quality" is always obtained by mixing qualifying colors with the crude combinations already mentioned. A purple made of red and blue is too bright to use for any flower that ever bloomed; but add a little black and white, and it will tone down from that crude look to a softer tone. For some flowers, of course, colors are used much brighter than for others; for instance, there are red poppies of a very vivid color with shadings that make them soft and pretty. Red is the strongest color we have, and yellow the most useful, as it forms a part of nearly all combinations. The use of yellow gives warmth to coloring and blue gives coolness or shade. In the greens of foliage, if a rich, sunny green is wanted, use more of the yellow, and a little red; if a blue-green is desired, use more of the blue and brown or burnt sienna, always adding more or less of black and white.

In flower painting, pink is a very troublesome color; it is often too cold and purple in tone. Madder lake and white makes a pretty pink, but unless a very little yellow is added, it has a crude look. Use a little *jaune* brilliant or a little Naples yellow. Just a touch of vermilion warms up a pink wonderfully, but do not use too much of any of these colors. A white flower is considered by some the hardest flower to paint. It is because they think the white paint should give the right color; but if they should take a white flower and put it beside a piece of white paper they would see a great difference. The flower has a yellow tone, and if arranged so that the light has an influence on it, there will be grey shades in it. To have it right, it should be painted grey, then the high lights and shadows should be painted in. A little *jaune* brilliant or some shade of yellow must be put with the white to give it the warm look it should have. There are a number of combinations that make a grey. Red, blue and yellow together produce a grey, and by using the colors in different proportions, with black and white, a great many shades may be obtained. Black and white alone should not be used, but others added to qualify the tint. By practice, one soon learns how to mix colors. Some have a very good eye for color, and can tell at a glance what is required to produce certain shades; while for others it takes much mixing, and sometimes considerable paint before the right shades are found.

BACKGROUNDS FOR FLOWER PIECES.

There is more in painting the backgrounds of flower pieces than one

would suppose at first thought, and the effect of the whole picture depends very much upon the treatment of this part. It should not be too prominent a feature, and it should be painted so as not to attract the eye before the rest of the picture. The objects in a picture are its chief attraction, and the background must be subservient to them. One cannot easily give general directions as to the best colors for a background, that is, those which will harmonize with the flowers and not be too prominent. That must be learned by practice. One with a good eye for color will soon learn how to combine them. Many different shades of grey will harmonize with all bright colors, and will give the atmospheric effect of distance, which is so desirable in many backgrounds.

If a drapery background is desired, it will require a different treatment. In using a drapery as background, care must be taken not to have it too prominent. A background, to be artistic, should not be of one even, flat tone, but brushed in such a way as to show light and shade and give the effect of distance. If cowslips are to be painted the background might be painted in white, Antwerp blue, yellow ochre, raw umber and black. Begin with the upper left hand corner. Mix a little of the colors with considerable white, using the brush, and do not mix them too much. To make a smooth, even color, blend them together rather loosely, and put them on, filling the brush well, and using an uneven stroke in different directions; and as you work down on the canvas, dip your brush in the darker colors and then in that already mixed to make it a little darker, and brush it together on the foundation. It must not be left too spotted, nor must it be brushed too much, or it will not have the right effect.

A blue-grey background harmonizes with all yellow flowers, and there are also other colors that harmonize well with them; for instance, a reddish brown, or a brown with a green tint; an olive green is pretty, and a very deep, dull blue, or a deep, dark red are in harmony with yellows. Light flowers are prettier on dark backgrounds, and dark flowers on light ones. Do not put bright flowers and bright backgrounds together. Use more of the dark colors where the shadows are cast by the flowers, and that will tend to throw them out, and add much to the effect of the picture. Work down to the flowers, and then begin on them before the background dries, in order to soften the edges of the colors together.

FLOWERS ON DIFFERENT FABRICS.

A beautiful little wall banner can be made of olive satin with scarlet poppies painted on it, and a band of old gold plush at the top and bottom. It should be finished with silk or plush ornaments. To paint on the satin, tack it smoothly to a drawing board with thumb-tacks at each corner; stamp or draw the design on the satin with white paint thinned with turpentine; then thin all the colors with turpentine, and paint just as you would on any other material. The oil will not trouble you about spreading, if rightly

mixed with turpentine. Do not get it too thin or the turpentine will spread and there will be no body to the colors. The article must not be made up until the paint is fully dry. The spray of poppies will also look well on bolting cloth, and can be used for a cushion cover or a perfumery bag. Large perfumery bags are very popular made of surah silk, satin or bolting cloth over silk or satin. To paint on the bolting cloth, put blotting paper under it when you tack it to the drawing board. The design must be sketched with paint, using the color that is to be used in each part of the work. A hard lead pencil must be used if you trace the design. The paints should be thinner than for satin, so that they will act like a dye and only color the material, without leaving any body of paint on it. The lights are left without any paint, or a very delicate tint may be used, as the transparent effect is spoiled if too much paint is used, and it will look dauby. This work is rather more difficult than painting on satin.

In painting on plush, much turpentine must not be used. In the high lights, a great deal of paint is required. Frequently it must be gone over several times, in order to cover the pile of the plush. Less paint is used in the shadows as the nap of the plush helps in shading, and a little turpentine can be used to make the colors work better. Work in the same way when painting on felt, using considerable paint and thinning it a little with turpentine.

For painting on white moleskin velvet, more turpentine must be used, as this work is more like dyeing the pile of the velvet than painting it, and painting on scrim is the same—simply dyeing the fabric, not leaving any paint to look dauby. Scrim is one of the most effective materials for draperies. A table scarf of scrim decorated with double pink roses is very beautiful. The linen scrim costs forty cents a yard, but the cotton that is only twelve and a half cents is just as good, and across the room you cannot distinguish them apart. For painting the roses mentioned, use madder lake, white, jaune brilliant or some light shade of yellow, leaving the lights without any paint, as directed in regard to the bolting cloth, and thinning the colors with turpentine.

GENERAL HINTS ON FLOWER PAINTING.

In painting flowers it is a good idea to first draw the outlines of the design with a sharply-pointed charcoal or lead pencil, then secure them with a little burnt sienna and turpentine, using a flat-pointed sable brush for the purpose. The background should be painted first, and allowed to become thoroughly dry before the flowers are attempted. When a painting is finished, it is sometimes varnished with Soehner's French retouching varnish, to bring out the colors.

The following suggestions are given by a well known artist for the selection of colors for a few of the most common subjects used in flower painting. These will be found of great use to the beginner. In painting Jacques-

minot roses, it is a good plan to paint the green leaves first. For these mix white, Antwerp blue, light cadmium, vermilion and ivory black, using burnt sienna for the shadows. Use little of the ivory and vermilion. For the blossoms use madder lake, silver white, light red, and a little permanent blue; qualify with ivory black, and use burnt sienna for the shadows. Light cadmium, white, and a little ivory black should be used for the yellow touches in the center, and burnt sienna is also used here for the shadows.

Flowers of a brilliant yellow, such as the golden-rod and asters, should not be attempted by the beginner in water colors. They are difficult to do well but are more easily done in oils. Never attempt to paint them on a white background. If you do not care to try painting a background, use a warm gray or a brown tinted paper. Study the golden-rod carefully before attempting to paint it, and do not think that when you have learned to fairly represent the margin of the bunch you can put on a little yellow paint and have a spray of the magnificent golden-rod. A bunch of golden-rod is composed of many sprays, each of which is a bunch of tiny flowers connected with the larger stalk by fine green stems. Every characteristic of the flower must be shown, or you will be guilty of executing another of the daubs that must be labeled in order to be recognized as the golden-rod. The shades and shadows in this flower must be quite pronounced, or the whole, when finished will have a faded look. You will need on your palette, Hooker's green, Indian yellow, Prussian blue, and light cadmium. Burnt sienna will be needed for the shadows but do not use it too freely. Gamboge will also be found useful.

A very effective background for a study of sweet peas would be a pale amber yellow at the top of the canvas shading into a deeper grayish yellow, at the bottom having a large part of the background of the darker tone. For this background, yellow ochre, white, raw umber, a little light red and a touch of ivory black will be needed. The background showing behind the flowers should be darker than all the rest. Use less white and yellow ochre for this, and add a little burnt sienna. Two colors of sweet peas, the white with pale yellow petals, and purple with pink petals should be chosen. For the white petals mix yellow ochre, white, permanent blue, and a touch of ivory black until you have a very delicate shade of gray. Use this for the petals, adding the high lights and deeper shadows afterward. The shadows should be put in first, and for this a little ivory black and burnt sienna will be needed. For the high lights use white, a little light cadmium, and the least touch of ivory black to prevent crudeness. The yellow petals are painted with white, light cadmium, and a touch of raw umber, with ivory black and a little Indian yellow in the shadows. For the purple petals use white, madder lake, permanent blue and a little cobalt. The pink petals are painted with madder lake, white, a little yellow ochre and a touch of

raw umber, except the high lights where the raw umber and yellow ochre are omitted, and a little light cadmium substituted.

When mixing the colors, do not make the mistake of using the same shade of green for leaves, stems and the tendrils. The latter are very delicate in color, and are well represented with light cadmium, white, and a very little ivory black and vermilion. Remember that even these have their shadows, which must be faithfully reproduced or the work will be unsatisfactory. Make the stems of a warm, delicate green, shaded lightly with a brown green. Do not try to improve on Nature's work in any respect. Sweet peas could not be painted more beautiful than Nature has painted them.

The deep red tulips that are to be found in nearly all old-fashioned gardens are easily painted, and make very attractive designs. They require white, yellow ochre, light red, madder lake, and a touch of ivory black. Poppy oil mixed with Siccatis de Courtray in the proportion of one drop of the latter to five of the former, is a good medium to use with these colors. Paint the tulips with this, putting in the details later. Add raw umber in the deeper shadows and vermilion in the lights.

Lustra Painting.

Lustra, or bronze painting, at one time commanded a foremost place in art. It differs from oil or Kensington painting in its bronze effect. The rapidity and ease with which a large piece of work may be produced is one of its greatest charms. It can be learned without a teacher, especially if one understands painting in water or oil. The metallic colors produce an effect not unlike rich applique. They are very brilliant, and will retain their iridescence as long as the material to which they are applied will last.

Lustra paints look better on fine velveteen or short nap velvet than on plush, unless the depressed plush is used. Satin, sateen, linen, Roman sheeting, wood, terra cotta, paper, and all sorts of wicker work look well painted with lustra bronzes. Rich, deep shades should be chosen; for instance, dark olive, green, maroon, brown, crimson and black are all well adapted to the purpose. White and delicately-tinted fabrics can be employed, but are not so satisfactory as the darker colors. Metals may be used, and in short so may almost everything in the house, but the too common use of it spoils the effect.

The colors are all prepared from metal, and come in powders put up in bottles. They are mixed by the worker with the medium or liquid prepared for the purpose and found in the box with the set of colors. They may be bought singly or in boxes. All dealers in art materials sell them; some under the name of bronzes. There are bronzes which are prepared especially for use on paper, and in connection with water colors.

The requisites for lustra painting are a smooth board, twelve by twenty-

four inches, a porcelain slab with round, saucer-like holes, several bristle and two sable or camel's hair brushes, bronze colors, a bottle of medium and a bottle of turpentine. Hard brushes are required for rough or grained materials. Flat sable brushes, Nos. 5 and 11, are most used for soft work.

The following list of colors gives all the shades that are necessary for the most varied designs, especially for beginners, as it is easier to work with a simple palette: silver, green gold, bright gold, deep gold, copper, deep copper,*crimson, steel blue, purple, deep violet, green black, bright green, bright blue, firelight, silver, sparkling gold, sparkling silver, carmine and lemon. It is less perplexing to have few colors, and as experience is gained it will be seen that tints can be composed by the combination of colors to suit every need. The several tints are called keys: thus the key of yellow includes all shades from pale gold to brown; the key of white to black, has everything from sparkling silver to black.

China palettes having little wells in which to mix the paint are very convenient, and not very expensive. The bronzes do not need rubbing down with a palette knife; it is sufficient to mix them with the medium to the required consistency with a brush. While painting, stir them with the brush when filling it, as they are so heavy that they sink to the bottom of the saucers. If this precaution is forgotten, a level coating of color cannot be obtained. Some colors being heavier than others especially require this treatment, and more medium must be added to them from time to time as the mixture is gradually used up; otherwise the layer of color will not be of uniform strength, for the solution will be thicker at the close of the work than at the commencement. If medium is used in excess, a thin appearance will be the result. The main point is to cover the ground with as level a coating of color as possible. The following proportion is about right: To as much bronze as will cover a three-cent piece add half a teaspoonful of medium, the mixture to be thoroughly stirred with the brush. No turpentine is employed with the medium in grounding, unless the mixture has become too thick, in which case a few drops may be added to cause it to work well. The best plan is to mix only small quantities, such as are sufficient for one sitting, as it dries very rapidly. On that account, it is best to work as quickly as possible.

Turpentine will be found useful in removing stains from the fingers, or any spots that may happen to be made on the fabric, and to clean the brushes and palette. The brushes used in lustra painting should be cleaned frequently, and between each color except when blending. The high lights are painted with the sparkling tints, the shades with the dull ones. The middle tones are usually painted with the clearer colors, heightened where needed with the sparkling ones, or deepened with the dull ones. The light should always be represented as falling upon the top of the object,

thus throwing the upper portion into high light. The chief beauty of lustra painting lies in the arrangement of the lights and shades.

Conventionalized fruit and flowers and arabesque designs form the most suitable subjects for lustra painting. All flowers may be represented in lustra except deep crimson ones. These may be painted in crimson lake, and vermilion oil colors, and the lights put in with carmine in lustra.

For plush the colors should be mixed to the consistency of cream, but on silks, satin, or linen they should be much thinner and but little color should be taken in the brush. When using plush for a foundation, work with the pile of the plush using plenty of color. Put in stamens, pistils, veinings, etc., after the other portions of the flower are dry, and follow the same rule with the little accessories of other designs.

The design should be treated in a bold, free style, laying the paint on with the flat side of the brush as much as possible, with long, free strokes. Do not be afraid of using too much paint. Apply it thickly, but lightly. Exclude minute details as much as possible, for they detract from the distinctness of the pattern. In painting on velvets and plushes the paint should be laid on thickly at the edge of the petals and gradually thinner towards the center in order that the material may show through, thus helping to form the shadows of the flowers and leaves. If a very brilliant effect is wanted, go over the painting again, touching here and there a few bright spots, and sprinkle on the metallics. As brilliancy is the object in lustra painting, it is not necessary to follow the natural color of the flower. Choose colors that will blend well with the color of the material, and with the surrounding shades. The great object is to have the pattern show well at a distance.

In conventional flower designs some petals may be painted with sparkling silver shading into gold, carmine and blue. In painting red flowers mix fire and dull red for the darker shade, putting in the high lights with fire and orange and light touches of sparkling silver. It must be remembered that the mixing of two different bronzes will not produce the same results as when similar oil-paint colors are combined; for instance, gold and blue bronze will not form a green tint.

The Virginia creeper is charming either on a black or white ground. Daffodils, sunflowers, lilies, and water-lilies all show well at a distance, when represented in bronzes. Of the smaller flowers, carnations, primroses, daisies, clematis and azalias make the best designs. Fruits make good conventional patterns. Plums and grapes afford the opportunity of introducing a rich, purple tint, which, intermixed with gold and silver, produces a charming result. Arabesque designs are made more beautiful by outlining the painting with brown or gold filoselle or rope-silk.

The design must first be drawn or stamped as for embroidery, to secure correctness in painting. If the color spreads beyond the outline, it is be-

cause too much medium has been used. In grounding the work, a camel's-hair brush must be well charged with the mixture. It is then drawn gently along, being held almost upright, and the space to be covered is filled in with one stroke of the brush. No pressure is required, for the more lightly the brush is handled the smoother will be the coating of color. In grounding large leaves they may be filled in entirely with one color and afterwards shaded, or be partially worked in with one bronze and finished with one or more shades according to taste. If the first attempt is not quite satisfactory on account of the layer of color being too thin, strengthen it by going over it again before it is dry. The work will dry in two hours.

Beautiful effects can be obtained by laying contrasting colors over portions of the still moist ground, thus, silver modified with purple can be touched over a part of a bunch of grapes. The high lights of flowers, grounded in silver, may be put in with white silver, the deepest shades being thrown in with black, while the half tints are formed of a mixture of silver and black. Silver and black form a soft pearly gray, which is admirable for intermediate shades. Steel-blue bronze is useful for shading green leaves when the deepest shade is required. When green is added to steel-blue bronze, a deeper green is obtained quite different in shade from that produced above. Light violet mixed with green makes a good tint for stems. Light copper, light green, and steel blue are often used to shade white flowers. Bright mineral green combined with light green makes a most desirable color for foliage, but it is too vivid to use pure in any quantity. Should the deep gold be all used up, it may be closely imitated by a mixture of violet and green gold or pale gold.

Brushes must always be kept in good order. When the painting is finished, they should be at once dipped in turpentine, and afterward washed in warm water and soap, the hairs being then laid flat.

Lustra painting is extremely rich and handsome, and is entirely distinct both in color and general effect from oil or water colors. The effect is like the richest applique of cloth of gold, silver, or other metal. It must be remembered that the brilliant effects are all obtained with the metallic bronzes and the flitters. The dry powders are used for shadows and to tone down the light shades when a dead luster is desired. Any one can paint in lustra, who can paint at all, and any one who can learn to draw.

One who is unable to take a leaf and paints, where sufficient colors are provided, and mix them so as to resemble those on the leaf would better not waste time in trying to paint. Pages of directions might be written, but a little practice and experimental work will be of more use to the beginner than a book of instructions. However, for the timid, we will give some hints for the painting of a branch of oak leaves. The necessary colors would be firelight, gold, orange, brown, flesh, cobalt green, grey green, scarlet and silver. A nice bough of beautifully colored leaves should be chosen for a sub-

ject, and placed in water where they will keep fresh. Draw the branch and leaves on paper with charcoal, making it look as nearly like the original as possible; then draw them with a brush on a piece of cardinal velvet, using chrome yellow, number three, for the purpose. The painting board should be covered with a layer of cotton batting, and then with part of an old sheet, before the velvet is tacked on. Select oil paints just as near the tints of the natural leaves as possible. The paint must be thinned with turpentine and thoroughly dried before the lustra is applied. It must be applied with the medium sold with it. Do not put Bragdon's bronzes on with Devoo's medium or vice versa. Where the leaves are the brightest red, use scarlet or fire, put in the lights and shadows with flesh, silver and gold, or green where it ought to be green.

For those who paint in water colors the process is the same, only that water colors are used instead of oil, and a different medium is used in applying the lustra, one which will not spread or leave a dark mark.

To Paint on Bolting Cloth.

For this, preference is given to oil colors diluted with turpentine, but either water colors, or those prepared for Paris tinting may be used. In oil colors, the following will prove a sufficiently large palette for the most ambitious amateurs: silver white, vermilion, crimson lake, or rose madder (if you do not mind the difference in price), chrome yellow, Antwerp blue, zinnober green (medium shade); burnt sienna, burnt umber, vandyke brown, and ivory black. A half-dozen brushes will be needed: two small, flat camel's-hair brushes, two very small round-pointed camel's-hair brushes, and two rather small bristle brushes, a bottle of turpentine, a palette knife, and a palette; these with a few sheets of clean white blotting paper complete the outfit. If economy must be practiced a five-cent pane of glass may be used, instead of a palette, to mix the colors on.

If possible, procure old bolting cloth from a mill, wash and iron it and use it to practice on; but for nice work do not get any coarser than No. 12 X Standard; No. 13 is better.

Select a simple design from a picture card, book or paper; a spray of flowers will be good to attempt first. Lay the design flat on the table, and carefully fasten the bolting cloth over it, so that the design comes exactly where it is wanted; then lightly trace every line of the pattern on the cloth with a hard lead pencil. Then lay clean paper over the design and iron with a warm flatiron. The bolting cloth is so transparent that the lines are easily seen.

The advantage of this method is that a correct sketch is obtained without much work, and that there is no need to alter lines, which soils the delicate fabric. One who is not a very good artist would find it impossible to make a sketch without rubbing out some lines.

Having finished the sketch, remove it from the study and lay it on a

clean sheet of white blotting paper. Then tack both firmly to the drawing board. The palette may next be arranged. The same colors are used as on canvas or other material; but they must be well thinned with turpentine, so that the color will stain, or dye the bolting cloth, without leaving blotches of paint.

The colors must not be too bright; delicate designs look better for this work. After having had a little experience, try the Kate Greenaway figures, and children's heads. Where the human skin is to be represented, use terra rosa mixed with white; it gives that soft rosy tint that is so lovely in the complexion of little ones. Sea shells and mosses make one of the most effective designs for painting on bolting. The paintings on bolting are always made more effective by placing over a delicate shade of satin, such as corn yellow, salmon pink, light blue, etc.

Tapestry Painting.

The last few years have witnessed a very notable revival of taste in house decoration in the various arts of painting, embroidering, etc. I will tell you to-day about tapestry painting. The colors used are liquid, and penetrate the material like a dye; when properly done the fabric has the appearance of being woven. This kind of painting can be applied to many purposes for interior decoration, as for hangings and wall ornamentation. It also answers for embroidery on many things, as mantel lambrequins, panels, portieres, etc. It also admits of a great many colors and tints.

The material used mostly for tapestry painting is a prepared canvas which can be procured of any dealer in artist's materials. It is not like painting on silk or satin, or anything with a smooth surface, as canvas is somewhat rough. It should be well oiled with a mixture of boiled and raw linseed oil before the paint is laid on, and should be mounted on a stretcher the same as for an oil painting, but not too tightly. If there should be a few slight creases after stretching, they will disappear as the painting dries. The colors for tapestry painting come ready prepared, and are dyes without body. The different colors should be kept in bottles with wide necks which will admit of dipping the brushes in; but a brush charged with one color should not be dipped into a bottle of another color. Tints are often mixed in small saucers, though it can be done on the palette. Brushes for tapestry painting are similar to those used with oil, but one needs more of them. Brushes of hog's bristles are better for rubbing in the dye and sable for the finishing.

The design should be plainly traced on the canvas in color with a fine sable brush; the colors are diluted with water. If the dye should be too faint, strengthen it; if too strong, soften it. Mix the tints according to the size of the painting. If large, start with a number ready mixed. It should be remembered that all parts of the design which are to be white should be

left unpainted, as no white pigments are used. This resembles water-color painting very much. In softening one color into another, begin with the darker and blend the lighter into it, the lights being left clear, and the darkest shades being put in last. The dye penetrates the whole texture; it is not merely on the surface, and there is no cracking or peeling off, or anything to harden or stiffen the material. It can be washed with soap and water when soiled.

There are fifteen colors in tapestry painting: Prussian blue, cerulean blue, cobalt blue, emerald green, Hooker's green, raw sienna, burnt sienna, cadmium, crimson lake, carmine, ivory black, deep chrome, Payne's gray, sepia and vermilion. These colors come prepared at twenty-five cents per bottle, except carmine, which is higher. The canvas comes in different widths with corresponding prices.

Lace Painting.

One of the easiest and most effective methods of using paints is lace painting. A piece of ordinary lace, by a few strokes of the brush, is converted into a "thing of beauty," and if not a "joy forever," it is a joy at least until it is soiled. The method is very simple and one having any eye for color need not fear to undertake it. Spanish laces are usually selected for dress trimmings, as they abound in lovely floral designs suitable for coloring. Judgment must be used in order to harmonize the colors of the flowers with the dress material.

Lay two or three thicknesses of soft cloth upon the table or drawing-board, and fasten the lace smoothly and firmly by means of thumb tacks. Use water colors. Those in tubes or pans, known as "moist colors" are most convenient. Tapestry or Paris tints also work nicely. As a medium, use gum water, made by putting half an ounce of gum arabic and a teaspoonful of sugar into a pint of tepid water. This prevents the colors from spreading and renders them more durable. Provide a little saucer for each color. Into each put separately a small quantity of the color required and thin to the proper consistency with the gum water. Use bristle brushes, except for very delicate work, for which camel's-hair brushes are best.

The brush must be only moistened with the paint. If just right, the paint will go on evenly and smoothly. Rub the paint round and round with the brush, shading delicately toward the edge. A little practice will enable you to do the shading well. The veining, shading, and outlining are done with a camel's-hair brush. Use as large a brush as is convenient; with it, you can work faster and distribute the paint more evenly. When the painting is finished, it may be dried by covering with a piece of fine muslin and pressing with a warm iron, though a better way is to allow it to dry gradually in the air.

If you are painting a large piece, it is best to prepare all of each color

required at once, as you will then be sure to get the exact shade throughout. It can be kept in bottles and poured out as required. If gauze or any thin, plain material is used, the design may be drawn on blotting paper and placed beneath the material to be painted. Any bright woman will think of numerous ways of using this painting both for fancy work, house decoration, and for costumes; and if care is used, the result will never be disappointing.

Painting on Silk or Satin.

The first direction that should be given to those who wish to paint on silk or satin is to wear a shade over the eyes and never face the light while painting.

Test a small piece of satin before beginning a design. If the surface is easily moved by your brush, get a piece that is more firmly woven. The closest, finest satin is always easier to paint on. This is not necessarily the most expensive; for the satin with a linen back is better than a thin all-silk piece which costs more. Black satin is the easiest to begin on, as far as the design is concerned, for black harmonizes color. The choice of the color of the satin will, however, depend on the choice of the subject to be painted on it.

Keep the satin smoothly stretched on a board, with artist's thumb tacks. Begin by squeezing out the tube colors on blotting paper, because the paper will quickly absorb the oil with which the paint is mixed, and therefore prevent an ugly, greasy, stain on the satin. It sometimes takes a week or more to dry painting on satin.

The colors most often used in painting on silk or satin are: Transparent colors—carmine, Prussian blue and purple lake; semi-transparent colors—burnt sienna, terre verte and vandyke brown; opaque colors—flake white, Venetian red, cobalt, vermilion, and chrome yellow, Nos. 1, 2, 3. Turpentine is used to mix paints, that is, to thin them.

To paint on satin or silk with water colors, use a white sable brush and go over the design with Chinese white. No matter how finely you grind powder paints with water, something must be added to keep the colors from rubbing off as soon as the water has evaporated. Whatever may be successfully used to fix paints is called a "vehicle." The most useful, with the fewest defects, is gum arabic. It should be bought in the powdered form; dissolve it in cold water, strain it through white muslin, and keep it in a wide-mouthed bottle (with a cover) by your side while painting. Mix your paints with this, if using moist or cake colors. Gum arabic is best dissolved fresh every day; but if it is not convenient to do this, add a little alcohol. The Chinese use rice water to mix their colors.

In painting with Chinese white on silk, it is well to mix a little pure glycerine with the paint, which will prevent its cracking. When you wish

to give the effect of white flowers in shadow, as the semi-transparent appearance which is the characteristic of many flowers, add water to the Chinese white till it is almost liquid, and by painting this quickly over the satin, the color of the material showing partly through the thin white will produce a grayish effect of exceeding delicacy and beauty. Powder colors, such as those used for wax flowers, are better than cake paints to mix with Chinese white and gum arabic.

Painting on Plush or Velvet in Oil.

The greatest difficulty to be overcome by amateurs in this painting is the matting of the velvet or plush. The material does not admit of light and delicate painting. Daisies make about the easiest subject.

Sketch out the design lightly with Chinese white, or have the design stamped in white, then do not attempt to paint the surface, but press the colors down with a stiff bristle poonah brush until they take hold well. To prevent running, use white copal varnish.

Be sure that the plush is firmly fastened and that the nap runs down. Squeeze the colors on blotting paper. Plush cannot be finished at one painting, for oil colors put on too thickly will crack.

Painting on Plush or Velvet in Water Colors.

First trace the design on the velvet or plush, or have the design stamped in white, then stamp the colors in well with a blender brush, using white afterward with a small brush in order to bring the colors out. Use powder paints mixed with gum arabic and water. Choose a design where the leaves or blossoms do not touch each other. A large design is best. Poppies and corn-flowers, painted broadly, are pretty on olive plush.

Painting on White Wood.

To those who employ water-color painting as a pastime and study, painting on unpolished white wood is well worthy their attention. The work is not difficult, and the result is generally so satisfactory that the student is amply repaid. The woods used are the chestnut or holly. In their natural state they are very white in appearance, and the only drawback is that in substance they are rather soft, so that in sketching or trailing a design care must be taken not to lean too heavily on the pencil. Besides the agreeable nature of painting on wood, from its smooth surface and the readiness with which it takes the color, articles of use in the drawing-room, boudoir, and for the toilet table, together with those of daily use, can be supplied. Blotting pads in various sizes are most useful and very appropriate on the writing table. Stationary cases and paper knives are made to complete the set. When choosing the wood, try and procure it as white as possible and have the grain of the wood run lengthwise and straight.

When the design is drawn, before commencing the painting, clean the

wood thoroughly with crumbs of bread; and while coloring, place a piece of paper beneath the hand, so that it may not rest on the wood and soil it. The method of painting white wood in water colors is very simple. First, paint the design with Chinese white, which acts as a preventive against the colors sinking into the wood. Body color imparts brilliancy to the coloring on wood, which, if transparencies were used would not be so great. In painting begin with the light shades and gradually deepen the color and finally put in the high lights. Do not be afraid to apply dark colors and shades; they become very bright when the painting is varnished, and colors, such as vandyke brown and crimson lake, warm up and heighten the brilliancy of the picture. The colors can be obtained in either small tubes or pans. The pans are preferable. The ordinary brushes used in water color painting are the best to employ, although some artists prefer to paint in body color with brushes used in oil color painting.

When the painting is finished the wood should be polished as follows: First pass over the entire wood a coating of patent white size, then wait until it has become thoroughly dry, and repeat the operation. Now be sure it is thoroughly dry, and with a large soft brush apply the white spirit varnish, working the brush lengthwise. When this is dry, apply a coat of varnish and work from side to side. Continue this until the polish suits you.

Cameo Oil Painting.

Cameo oil painting, or the art of reproducing pictures on glass, is a very simple and pleasing one. It consists in transferring a picture to glass, then painting it. Photographs are generally used for the purpose. The materials necessary are two pieces of clear glass of exactly the same size, castor oil, mucilage, sealing cement, paints, brushes, and blotting paper.

The sealing cement is made by melting together and thoroughly mixing one-third of an ounce of beeswax and two-thirds of an ounce of resin. To make the mucilage, dissolve one ounce of gum arabic in three ounces of soft water, and strain it before using. Get all the materials ready before beginning on the work.

To transfer a photograph, soak it in hot water until, by bending the card from the picture, it can be easily removed. Do not pull the picture from the card, but soak it until it nearly drops off, then lay it on a piece of glass and carefully wash all paste from the back, after which it must be placed between blotters and put in a book until perfectly dry.

Now lay it on a flat surface and cover it with pure castor oil, allowing it to remain until it is transparent, when it is ready to be transferred, and painted. Oil should always be kept on it until the worker is ready to paint it.

It would be almost impossible to find two pieces of glass, that when laid together, touch at every point. Put a drop or two of water on the first

glass, and press the other over it; the water will indicate the space between them, and show at which end the glasses come closest together. Use this end at the top, or face of the picture, and be sure that neither of the glasses are reversed.

Place the transparent photograph on a piece of glass, and remove the oil with a soft cloth. Great care must be used to get it all from the right side of the photograph, or it will not easily adhere to the glass.

The glasses must be perfectly clean and well polished, before they are used. Procure several sheets of writing paper about an inch larger than the glass; dip one of them under water and lay it down smoothly; then place the photograph on this, right side up. Cover this side with mucilage, and place the glass over it, holding it in the thumb and finger of the left hand. Now turn it over carefully, and press out the air and all mucilage possible with the finger of the right hand, holding all firmly together meanwhile with the left hand. Place a piece of dry paper back of the wet one, and with a teaspoon rub from the center to the edges until all air blisters and mucilage are removed. Hold the spoon in the hand with the rounding side of the bowl toward you, using this side and edge. Be careful that the wet paper does not adhere to the photograph. Should this occur, lay it all in water until the paper can be removed without injury to the photograph; then dry the photograph and proceed as before.

If the transferred photograph is unsatisfactory, lay it in warm water for a time until it can be removed from the glass; then carefully wipe off the water and mucilage, and proceed as before. Great care should be used at first, however, for it is never as perfect when handled a great deal.

When ready to begin painting, wipe the oil from the photograph being careful to remove all dust and lint, and re-oil again, very slightly, using the finger to avoid lint. Paint the whites of the eyes, jewelry, vines, flowers and embroidery; also any small parts, such as colored spots in scarf or tie, narrow trimmings or cordings to a dress, etc. Use great care to have the paint smooth and not too thick. Nothing more must be painted on this glass. When it is finished, clean the second glass and put it on the back where it belongs. Should it be hollowing enough to touch the photograph in any place, separate the glasses with a thin piece of card at the points nearest where they touch. The glasses must lie as closely together as possible and not touch. They are next to be sealed. This is done by carefully touching the edges of the glasses to the cement, then letting it cool, then dipping again, a little deeper. If the glasses are dipped very deep at first, there is danger of the cement entering too far between them. Seal the ends first, remove any pieces of card you may have used, and seal the sides and corners perfectly air tight. Now you are ready to paint the second glass. Begin with the hair, eyes, eyebrows, beard and lips. The paint on the hair, eyebrows, and beard should be thin, especially near the face and at the edges.

Allow the paint to become perfectly dry before attempting to finish the picture, then paint the complexion and drapery.

In painting always use white paper for the background. The outlines of the colors on the first glass, however, can be more easily seen with a black background. When the painting is finished, fasten a piece of heavy white cardboard to the back of it, sealing it along the edges with the cement, and then it is ready for framing.

After the picture is painted, should the glasses prove to be so close together that the second glass touches the oil, the cement must be carefully cut from the edges of the glass nearest the spots, and the difficulty remedied. This will be known by the appearance of spots on the picture. Separate the glasses a very little, and insert a narrow strip of writing paper between them to remove the oil, being careful not to touch the paint. Then seal it as before, being careful to have space enough left between.

A more common method of reproducing pictures on glass, and one that is less trouble is as follows: Clean the glass thoroughly, then cover it with a preparation made of equal quantities of balsam fir and turpentine, shaken until well mixed. The picture to be copied is then put on, face side down, and pressed firmly in place with the fingers. Then it is given a heavy coat of balsam mixture which is to be rubbed in with the fingers until the picture adheres firmly to the glass and the face of it is entirely free from spots. Now put it away where no dust can touch it, and leave it for two days, as it will take it about that length of time to become dry. It will be noticed that, after putting the balsam mixture on the glass, either side will look like the right side. It can then be painted as fancy dictates. But one glass is needed with this method.

For painting the picture, use sable brushes with long handles, selecting numbers 2, 4, 6, 8, 10, 12.

The paints required are Chinese vermilion, chrome green, ivory black, permanent blue, chrome yellow, ochre, vandyke brown, silver white, Naples yellow, crimson lake, and emerald green. The paint must not be put on the glass until mixed of the exact shade desired.

The beginner who uses black paints for black hair, and wonders why it does not look natural, will be glad of a few suggestions for mixing colors.

EYES.	{	Black—Vandyke brown.
		Grey—Silver white permanent blue, ivory black.
		Blue—Silver white, permanent blue.
		Brown—Silver white, vandyke brown.
		Hazel—Vandyke brown, silver white.
HAIR.	{	Blonde—Silver white, chrome yellow, vandyke brown.
		Light Brown—Vandyke brown, silver white, chrome yellow.
		Dark Brown—Vandyke brown, silver white.
		Black—Ivory black and vandyke brown.
		Auburn—Silver white, chrome yellow, vandyke brown, Chinese vermilion.
		Grey—Silver white with the original color of the hair.

JEWELRY. { Gold—Chrome yellow, Chinese vermilion, vandyke brown.
 { Amethyst—Crimson lake, permanent blue, ivory black.
 { Garnet—Silver white, permanent blue, ivory black.

COMPLEXION.—Silver white and Chinese vermilion, with a little chrome yellow, if the subject is a gentleman.

Following are a few hints for combining colors to produce those that are usually required in draperies or flowers: For dregs of wine, mix crimson lake, and vandyke brown; cardinal—crimson lake and Chinese vermilion; pink—silver white, and Chinese vermilion or crimson lake; cream—silver white and chrome yellow; olive green—permanent blue, and chrome yellow; peacock blue—emerald green and permanent blue; purple—silver white, crimson lake and permanent blue; drab—ivory black and silver white; lavender—crimson lake, silver white and permanent blue; light blue—permanent blue and silver white; navy blue is made by spreading a thin coat of permanent blue on a dark surface.

To Paint Pansies in Water Color.

Pansies, being so simple in form, make excellent studies for the beginner in painting. In color, however, those pansies should be selected, first, which have the least variety of tints; for instance, a pale yellow one streaked in the center with purple is not difficult. Three of these, arranged carelessly with crossed stems were recently painted by a beginner, in water colors on a small piece of Whatman's paper of the heaviest kind, and when framed were really beautiful.

The flowers were first fastened on a sheet of white paper with common pins and then tacked over the drawing board directly in front of the worker. Each flower was then drawn very accurately with a very hard lead pencil that left only a faint gray line. If mistakes are made, the incorrect line must be erased with a bit of wheat bread that is not too moist, instead of india-rubber, which has a tendency to glaze over the surface so that the place of erasure is always discernable. The wheat bread allows the colors to flow more evenly, but should not be used to excess, as it will leave a greasy effect.

Lemon color should be chosen, instead of a faint wash of gamboge or chrome yellow as is often recommended. The latter are less expensive, it is true, but the former is more satisfactory. Chrome yellow is, in fact, far from being trustworthy.

Fill the brush with enough paint to cover the whole surface of the flower; then begin at the left-hand corner of the left-hand flower, and make the strokes of the brush toward the center of the flower. In the petals on the right side the strokes must be made toward the center, also, but from the right. Then from the center down, on the lower petal, following with care the shape, and making the strokes converge with the sides of the petal. The center should be left entirely white to represent the very delicate gray tint which gives an almost pupil-like effect to the flower. Go over each one of

the flowers in this way, before finishing any of them; then wait a few moments for the last one to become dry before going further with the work. In this way you avoid the danger of blurring, or of scattering dust over the damp paint.

Now you will want a little ivory black to use with the local tint in shading between the petals. Paint the shadows sparingly in the beginning, remembering that they can be increased in depth much more satisfactorily than they can be lessened. After a little experience, the whole depth of shadow required can be put on with one stroke of the brush, which is the only satisfactory way.

There is always a faint shadow under each petal where it overlaps the next, and sometimes there is a little fold in the petal itself, where the shadow is seen. In some places, the shadow may be shown by leaving out the black, and simply strengthening the yellow. One's judgment must be used in such matters, for it is something not easily taught. Add a little more black to the shading color on your brush, and lightly touch the pupil spot in the center. The purple is now to be added to the lower and two side petals, but this must be not done until the yellow is quite dry.

Mix on the palette a little crimson lake and new blue to the shade of purple to be represented and copy the delicate pencilings with the finest pointed brush. The stem should be in green, to which black is added on the shaded side.

When the beginner has learned to paint this pansy well, there will be less difficulty with the others, and pansies show such a wealth of color that they alone will furnish an endless array of subjects. From the single pansy, one may paint them in groups, in baskets, scattered carelessly on a table, or growing in a pot. A delicate grey background is the most artistic, and the flowers show to better advantage on it than on any other color.

Paris Tinting.

Paris tinting, like nearly all inventions, was brought into play in embroidery to save work; namely, the tedious filling in, of the second, third, and fourth shades in Kensington embroidery.

This form of combination of silk and painting took the name of "alliance embroidery," but has seen many variations, and the name "Paris tinting" has been applied to many imitations; for instance, several cities have been flooded with Diamond dyes dissolved in alcohol and sold as Paris Tints. Of course the work done with these cheap dyes could be nothing more than glaring daubs of gaudy colors, while Paris tints are so carefully and skillfully prepared that with their proper use one can obtain as beautiful effects in coloring and shading as can be obtained with oil or water colors.

Paris tints are prepared in twenty-four colors, each susceptible of great

variation in shades, and they will combine the same as water colors and thereby give almost an endless number of delicate and beautiful colors.

Paris tints are transparent and therefore can be used only upon the lighter shades of satin, soft silk, and plushes, and on bolting cloth, kid, chamois, moleskin, damask, crown sheeting, etc. They are especially beautiful on crown sheeting and white kid. Here the designs are tinted^d and shaded to nature; or, when conventional designs are selected, the tinting may be done to suit the taste of the worker. In conventional designs the outlines of the figures are etched in silk of the same shades.

In the alliance embroidery, the flowers and leaves are shaded from the light to the dark and the Kensington stitch is used on all the outer edges always matching the silk to the shade of tint. The directions for use are given as follows by all the best teachers:

"Tack the material out over clean blotting paper, and with a small brush, wet with the color wanted, paint the design somewhat as in flat tinting or washes of water color. Pour out a little of the color in a small saucer, such as is used in water-color painting, diluting with water if color is too intense. The brush must hold but very little color, particularly when used on satin, as otherwise the color will run beyond the outline of the design it is intended to fill. Have the brush only moistened with the color and go over the space a number of times, rubbing the color well in to get an even tint. A little careful practice will enable you to 'get the knack,' so as to tint disks, flowers, etc., close to the lines without spreading beyond. Patterns of overlapping disks usually have the disks tinted in different shades of the same color.

"These colors are transparent, so that light colors can seldom be successfully used on dark grounds, and it is always best to test the color on the material to be tinted, as for instance, yellow on light blue will appear quite different from yellow on pink or red.

"As the colors cannot be intelligibly named, they are designated by letters, and a sample of the color itself is shown on the label of each bottle. Almost any shade may be obtained by the mixture of the various colors in different proportions. For instance: By mixing yellow, blue and brown, or, yellow, olive and blue, a great variety of leaf greens may be obtained, differing according to which of these colors predominates. With care, these colors *on silk* will wash. Before washing, wring out a cloth wet in strong alum water, and lay it on a table; over this lay the material and press it with a warm iron. This steaming sets the color, after which it may be washed with castile soap and warm water.

"The edges of the flowers are worked over in side stitch of filo silk or fine chenille, and a few stitches here and there, as in the centers of hollyhocks or the edges of rose petals, will add to the finish of the work.

"In tinting for alliance embroidery, the colors are used as in painting in

water colors, and not merely in flat tints—considerable detail being obtained by skillful management.”

Painted Ground-glass Panels.

These panels can be bought at any art store, and some of the larger stores where window glass is sold. Care must be used in selecting it to choose a piece which is perfectly free from blisters or blemishes of any sort. If one does not wish to be at the expense of ground-glass panels, plain ground-glass plates twenty-four by thirty-six inches in size may be used, and cut into the sizes desired. After cutting two or three large ones, there may be small pieces of the glass left; these should not be thrown aside, as they may be transformed from almost worthless pieces of mere glass into objects of real beauty by decorating each with a simple spray of flowers or bunch of fruit. The tinting of the background is almost as difficult as painting the study, as a very even tint is desired. Where a large panel is to be painted, French white zinc with Japan dryer may be used and this color qualified with the tube paints.

To form a sky background lay the panel flat on the table or drawing-board, take up some of the paint on the palette knife, and spread it irregularly on the glass to form clouds; for this only the plain white is used. Now place some of the white paint on one side of the palette and mix with it a very little ivory black from the tubes; on another side of the palette take more of the white paint and mix a little light red with it; still another pile of the white paint can be mixed with Antwerp blue. The black is to be blended underneath the clouds for the shadow. The blue is placed on thick with the palette knife above and all around the clouds for the main background, with here and there tints of the pink (light red and white) blended through it. The clouds should be arranged near the top of the panel, then the plain tints of the pink and very light blue, then darker blue, and at the bottom of the panel a dark olive, made by blending together all the tints already used and adding a very little chrome yellow. In mixing the tube colors with the white paint, care should be taken to use as little as possible of the former, especially the blue and yellow, as these are strong colors, and the tints should all be very light to give a good effect through the glass.

The background should always be painted on the smooth side of the glass, leaving the ground side on which to paint the flowers. When the tints are all laid on, and the glass is covered, it is ready for the blending. Raise the glass from the table, look on the other side and you will be surprised—at the beauty of your work? Oh, no, at finding the effect so ugly. You have laid the paints on very carefully, of course, and blended them nicely, but you must not be discouraged if the effect from the other side, looking through the glass, is not so pretty as you supposed. All you need is a little

perseverance and the streaked, hard, stiff lines of paint will soon be transformed into soft, billowy clouds and beautifully-blended sky tints. In order to do this, hold the panel on the table in an upright position with the ground side toward you, and while you work watch the effect of the blending through the glass, keeping the painted side turned from you. If you desire a really beautiful effect do not blend with the palette knife, stiff brush, or cloth, but with the fingers. It is not pleasant to put one's fingers right into the sticky mass of paint; but the worker will feel well paid when beholding the beautifully-finished background, even if the fingers did get very much soiled and perhaps a trifle sore from the constant rubbing.

First blend the white clouds off into the blue tints above them and the shadows beneath; then blend the different tints into each other, until there is not the slightest suggestion of a line of color anywhere, but all is soft and filmy.

Now smooth the paint slightly with the knife, and lay the panel aside to dry, where no dust can settle on it. If plenty of drying Japan has been used, it will be perfectly dry in two or three days. Then, with a little mucilage, paste stout paper on the back, over the paint, so that there will be no danger of scratching it while working on the other side. If the panel is to be framed, any thick paper will do; but for small panels, to be placed on easels, it is best to use glazed paper, and the effect is very pretty if the back is covered with velvet, with a narrow strip brought over the edges to show from the front.

Panels with the sky background are especially pretty for wild flowers or single plants. If you wish to paint a large study which will nearly cover the glass, a plain background will be more appropriate. This is made by using white paint for a foundation, and blending into it small quantities of the tube colors, making it any tint you desire. These panels are not only pretty for easels and framing, but can be used for bookcase and cabinet doors, for screens, and many things that fancy may suggest.

Panes of ordinary window glass are exceedingly pretty painted and frosted. Select the size suited to your design. On one side paint the background; the other is frosted, the frosted side being used for the design. Pink, gray and cream backgrounds are each effective for pansies.

Materials: One No. 1 blender, one bottle pale drying oil, one bottle diamond dust; this is enough for two or more panels. The following colors are also needed: silver white, ivory black, geranium lake, king's yellow, and mauve lake.

To make a pink background, add a little geranium lake to a quantity of white, and six drops of the pale drying oil. Mix the oil thoroughly through the paint, then apply to the glass with rapid, even strokes. The up and down motion of the hand indicates the proper movement of the brush. For a cream background, use king's yellow alone. For silver gray, mix

equal quantities of silver white and ivory black. Mauve lake and white equal quantities, make a pretty background for roses. The tint, however must be delicate.

When the background is dry, the other side of the glass may be frosted. Varnish it with the pale drying oil, using the blender to apply the oil, then sprinkle with diamond dust.

Another way is not to give the glass a background. Simply varnish it with the drying oil and then sprinkle with diamond dust. The design is then painted on the smooth side.

These panels are adapted to flower painting alone.

To paint pansies on a pink panel, first sketch or transfer your design to the glass; then paint the entire design, leaves, blossoms, buds, and stems pure white. Add a few drops of drying oil to the paint in order that it may dry rapidly. Nos. 4 and 6 long-handled camel's-hair brushes will be needed, also a bottle of pale drying oil and the following colors in Windsor and Newton's oil paints: brown madder, pink madder, silver white, lemon yellow, mauve lake, terre verte, black lead, and chrome green.

To mauve lake add a little pink madder; this makes a fine purple. To lighten this shade for some of the petals, add a little white. To darken the shade add brown madder. One pansy and bud may be painted with lemon yellow, lightened with white. Shade these with markings of brown madder. The fine lines that shade out from the centre of pansies are made with an outline brush, using black lead, after the other work is dry.

Paint the buds to correspond with the blossoms. Paint the leaves with chrome green, lightened on one side with a touch of yellow, and darkened on the other side with terre verte.

Natural pansies are the best study, but many beautiful designs are found on the Easter and birthday cards.

Dye Tinting.

This is used a great deal in connection with embroidery. The tints are liquid or dye paints, which come in small bottles ready for use, and can be applied to any fabric. The pattern is stamped on your table cover, sofa pillow, window curtain or portiere—usually a conventional design—and you paint the flowers and leaves in solid, going over the surface as evenly as possible but not attempting to shade. Two or more colors can be combined, but the most correct are painted in one color, and then outlined with silk of either a lighter or darker shade. Rope silk or linen is used for heavy goods, such as Bolton sheeting or felt, and twisted embroidery silk or filo-floss for lighter materials, such as China silk, bolting cloth, etc. These finer goods should always be painted over a sheet of blotting paper to prevent the liquid spreading beyond the stamped design.

Imitation Sorrento work is a branch of the above, the only difference

being that the background of the design is painted and the leaves and flowers outlined and veined.

Alliance embroidery is another variation, but requires more skill and taste than either the tinting or Sorrento work. For this, a group of flowers (say pansies or wild roses) is stamped on the material, and then each flower and leaf stamped separately on white satin, and painted in their natural colors. They are then cut out and applied to the work, the edges being embordered in a suitable shade, and all the connecting stems and grasses worked on the material. The effect is far more beautiful than one would imagine. At a little distance, it looks like Kensington work, only with finer shading than can be obtained with the needle alone.

WALL BANNER OR PANEL OF CARNATION PINKS.

This pattern is very effective, painted on black satin for a wall banner, or in clusters on a portiere. It is also a fine decoration for an ebonized wooden panel, or a Duquesne panel. For one desirous of painting this design red sable brushes Nos. 3, 8 and 9 will be needed, also a bottle of drying oil, a pane of glass for palette and the following tube oil colors: silver white, Chinese vermilion, geranium lake, chrome green, sap green, zinnobor green, burnt sienna. Do the stamping with white powder. Set it, if on satin, by laying a piece of soft paper over the stamping, and pressing with a medium hot iron. If on the panels, hold for a moment or two near an open fire.

Begin by giving your entire design a thin coat of white. To do this, add to a quantity of white a few drops of pale drying oil and mix it well through the paint, then apply, being careful not to go over the outlines of the design. Let this dry, and then apply the natural shades. Paint the stems with sap green; and the calyxes and leaves of shades made up of chrome, zinnobor and sap green. Add only enough oil to each shade to render the paint smooth. If satin is used, it should be attached evenly and firmly to a painting board or a clean table before the work is begun.

Three shades should be made up for the paints. One of equal parts of vermilion and geranium lake, one of geranium lake to which a little white has been added, and one of white, vermilion and geranium lake. Apply with rapid, even strokes, in the curves indicated by the stamping. Retouch the second time, if necessary to get good effects of light and shade. Let the work dry well before using.

PEACOCK ON WHITE VELVET.

Three sizes of red sable brushes will be needed for this design; also one yard of artist's white velvet, one small bottle rectified turpentine, and the following colors: one bottle gold paint (Marching's is accompanied by a liquid mixer which is very useful), mauve lake, ivory black, chrome green, emerald green, permanent blue, and transparent gold ochre, will be the colors required in tube oil paints. It is best to stamp with powder on white velvet. Use blue powder; but do not apply it too heavily as the lines are apt

to show through the painting. To stamp the design on velvet, arrange your perforated pattern on the goods with the wrong side of the perforations up. Place a weight on the upper left hand corner of the pattern to hold it in place. Take up some of the powder on your stamping pad and rub over the perforations, taking great care not to move the pattern. Take up more powder on the pad as the occasion requires, until all the lines of the pattern are developed on the goods. Then remove the pattern and hold the face of the velvet near the fire until the stamping is set or will not rub.

To paint this design one should have two or three of the natural peacock feathers as a model, nature, at all times, being the best study for an artist.

Light touches alone, will give elegance and softness to this branch of art. The velvet must not be hardened by too much paint or too harsh a touch.

Green, golden, bronze and a real peacock blue are the prevailing tints. The head and neck may be painted with permanent blue, to which a touch of mauve lake and chrome green have been added. Mix the paint on the palette before dipping in your brush moistened with turpentine. The tint of green in the ends of the long tail coverts, is made by mixing equal parts of chrome and emerald green, and adding a touch of transparent gold ochre. Next to this is a band of the transparent gold ochre, and next to this, a band of peacock blue. Add chrome green to permanent blue to make this shade, using about half as much green as blue. The centre spot is a velvety black. Paint this first, with mauve lake, then retouch with pure ivory black. If possible, visit some place where a handsome peacock is kept. Take notes of markings on neck, breast, wings and tail. This will be a great help. Artists, in all branches, should take nature as the highest and best guide.

Markings of gold paint are used on the neck and breast, applied with a fine brush. The same markings are used on the claws, which are first painted with the transparent gold ochre.

The brushes, before using, should be clipped on each edge and at the point. This is done to make them firm and stubby.

FAN WALL POCKET ON BROWN VELVET.

A nice palm leaf fan, one bottle gold lustra paint, bottle of mixing oil for the lustra, two yards pink silk cord, one-half yard pink satin, one yard rich brown velvet or a good quality of velveteen, three-fourths of a yard pink silesia to match the satin; also two French bristle brushes, No. 3 and 5, and one sable brush No. 1, and also the following tube oil colors: One tube each of zinnober green No. 1, lemon yellow, burnt sienna, silver white, rose madder; also a small bottle of turpentine. A perforated paper stamping pattern of a medium sized spray of wild roses will also be needed. Cut out first a piece of velvet the size and shape of the fan, leaving a margin over sufficient to turn in a good seam all around. Cut a lining for the back of the fan of the pink silesia. One piece of black cotton-sheeting between the vel-

vet and the fan will improve the appearance of the article. Baste or whip the cotton-sheeting smoothly to the edges of the fan, then put on velvet and lining, whipping all neatly together around the edges.

For the pocket part, cut out a piece the shape of the fan and about half the depth. Cut a piece each of silesia, satin, and velvet. Stamp the design of wild roses, using white powder for the purpose. Attach the velvet to a piece of stiff pasteboard or a painting board, by means of thumb-tacks or pins. Take out some white paint on your palette; a medium-size pane of glass answers pretty well for this purpose. Add a few drops of turpentine to it, and with this paint the entire design. If you have the pale drying oil, two or three drops of this and the same amount of turpentine would be good. Many artists, however, use turpentine alone as a "mixer" for velvet or plush work. Let this dry and then lay on the natural shades of the buds, blossoms and leaves. Paint the rose petals with a delicate shade of pink, made by mixing white and rose madder, using very little of the latter. Paint the leaves, stems and calyxes with zinnober green, shading in a little lemon yellow. When the leaves are perfectly dry take your sable brush and vein them with burnt sienna.

Paint the tips of the buds a delicate pink. Place silesia between the satin and the velvet, whip the three pieces together; then attach cord to the top of the pocket, and around the edge of the fan, making loops of cord where the pocket joins the fan. The handle of the fan is painted with the gold lustra. The pocket may be put on the side or at the bottom of the fan.

HAND-PAINTED FOOT REST.—BLUE JAY.

The requisites are a pine board eighteen by twenty inches in size, three-fourths of a yard of crimson felt, three dozen brass-headed tacks, a small quantity of excelsior, a perforated paper pattern of a blue jay on a pine-tree bough. The following paints will also be needed: One tube ivory black, one tube permanent blue, one tube light chrome yellow, one tube silver white, one tube chrome green, a small bottle pale drying oil, a common pen and penholder, one No. 4 French bristle brush, and a No. 2 sable brush.

First, the board must have a strip two inches wide nailed on the under side of the top to give it a slanting position. Next, lay the felt on the board and measure where the pattern must be laid to bring it in the right place. Then lay felt on a smooth table and stamp the design, using white powder; set the pattern by holding the wrong side of the goods before the fire for a few minutes. Then fasten firmly to a painting board and you are ready to begin painting. Give the bird a coat of white first; do this with No. 4 brush, diluting, on mixing the paint, with a little turpentine. Let this dry and then lay on the natural shades. Make the eye of ivory black, surrounded with a circle of yellow. Paint the bill with ivory black and blue mixed; a very little zinnober green shaded in on the bill is also good.

The crest and top of the head may be done in Kensington, using the pen. Black, permanent blue and white will be needed for the top of the head and crest. The same colors will be needed for the tip of the tail. Take the paint up shovel fashion on the pen, put the point of the pen down on the goods and draw towards you. This makes the Kensington or feather stroke. Take up white first, then blue and then black, alternate strokes of each. Paint the breast with the bristle brush, using the permanent blue paint, also paint the back with this. Paint the wing with the pen, using alternate strokes of white, blue and black as described for the tail. Paint the thighs blue. Paint the pine bough with chrome green, shading in a little burnt sienna, if you have it. Paint the legs and claws with a mixture of black and permanent blue. Place excelsior next the board and arrange the felt neatly over it. Fasten around the edges with brass-headed tacks. One row of gold braid is also pretty around the edge. The felt should be tacked neatly down on the under side.

DECORATION FOR A BEDSTEAD.

The one it was desired to remodel was of imitation walnut. The shape was good. The whole bedstead received two coats of French grey paint which comes in one and two pound cans, mixed ready for use. When it was quite dry we had a consultation as to the decoration. The carpet in the room it was to occupy was red and black, but we hoped soon to put down a new one, and so the bedstead must be decorated to suit the carpet. White seemed to harmonize with all colors; so in the early spring I procured a limb of dogwood in bloom, brought it home and made a rough sketch of the outline and carefully copied a small branch in oils on a smooth board for a study. In sketching the design on the head-board, a bit of tailor's chalk was used. The colors used were flake white, medium chrome, burnt sienna, vandyke brown, Prussian blue, and ivory black. I used a medium-size bristle brush to lay in the colors, putting in shades with a sable. I did not use pure white at all, but toned it down with grey, made of ivory black and flake white and a touch of burnt sienna. At the top of every petal I examined, there was a spot of brown, and I found a light red to be just the shade I needed for it. The stems were of a greyish hue with spots of white and joints of narrow black. For the stems I used white, black and burnt sienna; for the leaves, Prussian blue and medium chrome, with ivory black for shading.

I used a smaller branch over the foot board, and varnished the whole when it was dry. White with trimmings of gold is very stylish and cheerful. I used a lace spread and pillow shams lined with red oil calico. Now, I have the room in pale grey with pink. We live in a sooty city and I find lace spreads the most economical. They remain clean longer than white ones, and are easily laundered. I have linings in pink, blue and scarlet, all

being calicoes that wash well; the pink and the blue have very small patterns that do not show through the lace.

DECORATION FOR JUGS, BOTTLES, ETC.

A common yeast jar with a handle is very easy to transform into a "thing of beauty" a pair of them making very pretty mantel ornaments.

A small can of white lead, to which your druggist can add the proper amount of oil, will do to give either jugs or bottles the body color. Decide on the tint you want for this body color, pink, blue, delicate green or yellow, and add to your white one of these colors in sufficient quantity to give the required shade. A good-size brush and a blender, No. 2, will be needed for your work. Apply your paint rather thickly, going over every part carefully, then blending the paint together well. Blending is accomplished by the up-and-down motion of the hand, using the point of the blender. When this coat is dry, apply another, also blending it thoroughly. When this is well dried, your design may be applied. Small butterflies, if the ground-work of the jug is blue, are very pretty done in the gold or silver bronzing. Daisies, sweet peas, or wild roses are also very pretty on a blue ground. The daisies, perhaps, are the easiest to paint. The colors required would be white, chrome yellow, light and dark zinnober green and geranium lake. Paint daisies, leaves and stems all white first, then retouch the leaves, stems, and calices of buds and blossoms in two shades of green. Retouch the daisies with white, and on some petals work in a little rose madder. Make the centres of the daisies with chrome yellow; when this yellow centre is dry, retouch on one side of each centre with a very light touch of geranium lake.

Another quite effective way of decorating jugs is to paint them in a body color of a delicate lavender, made by adding mauve lake to white, then decorating them with a bunch of grapes modeled in putty and finishing them with gold bronzing. Add enough boiled linseed oil to the putty to make it soft enough to work well. Do not make the grapes too large or heavy. When ready to put them on, touch the under side of each one with a little melted glue; arrange a stem also of putty and one or two leaves. Roses and buds modeled on jugs and then painted in natural colors are quite handsome. The following is quite a good preparation for flower modeling. Add to common white lead, such as you buy in cans at the druggists, enough Spanish whiting to make a thick dough. Work this until perfectly smooth, then roll out and model into the desired shape.

HANDKERCHIEF BOX—DAISIES, ROSEBUDS, AND FORGET-ME-NOTS.

A perforated pattern of suitable size will be needed for stamping this design. First procure a square wooden box about 6x10 and 4 inches deep. cut pieces to fit the inside, of pink silk. Dissolve some white glue, by placing it in a baking powder box with small amount of water and setting it in a vessel of hot water. With a small bristle brush, go around the edges of the pieces of goods (just as you use them), immediately fitting them in

place. Dark blue satin may be used for the outside of the box. Attach the pieces on the outside, turning in a narrow edge all around and pressing down neatly with a warm iron before gluing. For the top, leave a margin of one inch all around over the size of the cover of the box. Overcast the edges of the material before stamping the design on it. Use white powder for this. The following artist's materials will be needed: Red sable brushes Nos. 1, 2 and 4; a little pale drying oil and the following colors—rose madder, Kremnitz white, permanent blue, lemon yellow, brown madder, orange yellow and emerald green. •

Add to a little of the white, enough drying oil to make it smooth, then give your design one coat, very evenly applied. When this is dry, go over it as follows: For the leaves and stems, use emerald green, shading in a little lemon yellow. Retouch the daisies with white, shading in on some petals a very little rose madder; make the centers of orange yellow; just around the outside of the center draw a fine line with brown madder. For the forget-me-nots, add a little white to the permanent blue. Paint the centers of these with lemon yellow. When perfectly dry, glue this ornamented top piece to the lid, also attaching a lining to the under side. This makes a very pretty and serviceable box.

BUTTERFLY DESIGN FOR FAN MOUNT.

Stamp the design, with a perforated pattern, on either white or black satin as desired. The sticks and handle part of an old fan may be used, if still in good condition, on which to mount the fan after it is painted. Use white powder to stamp on black, and pink powder to stamp on white satin.

Over the painting board lay a thickness of clean blotting paper. Then fasten the satin smoothly and firmly to the board, using thumb-tacks for this purpose. If possible, obtain several natural butterflies as models for your work. If this cannot be done, a good artist's study would be of much service as a model. Have ready a bottle of pale drying oil, red sable brushes, Nos. 1, 2, 3, 5, and 6, also the following tube oil colors: silver white, cadmium yellow No. 1, carmine No. 2, lemon yellow, cobalt blue, ivory black, brown madder, orange yellow, raw umber, emerald green and zinnobor green No. 1.

On the black satin, or, in fact, on any black goods, always lay the design in first in white. This gives a clear body color to work. Add enough drying oil to your paint to make it very smooth, and then apply the color in the direction of the "grain" of the insect. This direction will very easily be noticed, either in the natural model or the colored study you may purchase as a general guide. A delicate golden yellow may be used to advantage on one or two of the butterflies. This shade is made by adding a little cadmium to silver white. Make the spots and fine markings of pure brown madder. Another, paint with pure orange yellow, with the markings of ivory black. For another, make a shade of green by mixing equal parts of zinnobor and emer-

ald, using raw umber for the markings and spots. A little white can be shaded in for the high lights. Paint another with brown madder, spotting and marking with cobalt blue to which a little white has been added.

Wash your brushes in tepid soap-suds after painting one butterfly, so that the colors will not mix in the next.

BORDER OF POPPIES FOR SWISS PILLOW-SHAMS.

This pretty design is stamped with pink powder. It may be urged against painted shams that they will not wash; but they are prettier than embroidered ones, made much more quickly, and cost less.

In the first place, having made your ticking "forms" and stuffed them with husks, stripped and cut up fine, or, if you live in the South, with well-dried grey moss, make a cover of cream-colored silesia or cambric for each sham. Let this fit perfectly. You are now ready to prepare the painted cover.

Do not stamp more than half of the design at a time; when this is painted, the other half can be arranged.

Lay two thicknesses of old muslin under the Swiss, holding all well in place with artist's thumb-tacks. Have ready one bottle of pale drying oil, sable brushes Nos. 1, 2, 4 and 6, and the following tube oil colors: rose madder, sap green, emerald green, Krennitz white and ivory black.

To a quantity of Krennitz white, add enough rose madder to make a delicate pink. Mix in a few drops of pale drying oil, enough to blend the paint perfectly. Beginning at the top of the petals, paint toward the center. The strokes for this flower should be as much as possible in parallel lines. Let the petals dry, and then paint the centers in the following manner. Paint a small spot, right in the center, of emerald green. When this is dry, make the stamens of sap green, to which a very little ivory black has been added.

When you have painted your border and it is dry, finish the shams by edging with cream-colored lace. Other designs may be used, if desired. A spray of wild roses, forget-me-nots and daisies would be pretty in the center of a pair of shams.

MODELING IN PUTTY FROM STAMPED DESIGNS.

Artistic ingenuity is always developing the new and the beautiful, and there seems to be ever at hand the necessary material for developing original ideas in art.

The wooden panels of a deep maroon color and perfect polish, called the Duquesne panels, are capable of many forms of decoration. They may be used for landscape or flower painting, but the latest idea is to use them as the background for modeled designs. A panel eleven by twenty-two inches costs \$1.25, and can be furnished by any art dealer. On this a design of grapes and leaves would be effective. Stamp the design on the panel, using white powder. Set it by holding before a moderate fire for two or three minutes.

Have ready the following materials before beginning to work: First, ten

cents' worth of putty, well softened by the addition of linseed oil. It should be pounded with a rolling pin, and rolled on a smooth pine board until perfectly pliable. A good-size pocket knife will be needed, also one bottle each of gold and silver bronzing, and a small bottle of drying oil with which to mix the bronzing. Stamp the design again on white paper, then cut out the leaves to use as patterns. Roll the putty about an eighth of an inch thick, on the leaf patterns lay and cut out with the penknife. Cut as smoothly as possible. Lay over the corresponding leaves on the panel, pressing down lightly. Draw the veins and markings on the leaves with a darning needle. Cut the stems and tendrils, shaping with the knife and fingers, and arrange in place. For the grapes, cut small square pieces of putty and roll into shape with the fingers, arranging them over the grapes stamped on the panel. The leaves, stems and branches may be painted in the silver, and the grapes in the gold paint. Mix these paints one at a time in a butter saucer or small tin lid. A No. 4 and a No. 6 red sable brush will be needed. Do not mix the paint too thin, or it will run off the design on to the panel proper. Use the drying oil as the mixer. Set away in a cool, airy place for three or four days or until dry.

SUGGESTIONS FOR DECORATING WOODEN ARTICLES.

The art stores are showing many novelties in wooden articles, many of them combining use and ornament. There are various ways of decorating these articles; these hints are intended merely to assist those who have not seen the goods when decorated. There are shovels, Holland shoes, bowls, scoops, spinning wheels, anchors, eagles, Mikado banjos, guitars, bells, etc., etc. Both the banjos and guitars have openings for small brass plaques.

Cover the banjo or guitar with plush, then insert the plaque. Or, the front only may be covered with plush and the rest ornamented with the metallic brocade. First varnish the parts to be decorated with amber enamel, and then sprinkle with the metallic brocade, which can be had in the following colors: gold, silver and copper, at fifteen cents a bottle, and orange, red violet, fire, carmine, cambric (assorted), crimson, light blue, dark blue, blue, violet, new green, light green, dark green, and straw yellow; at twenty-five cents per bottle. When the brocade is dry, shake off the surplus.

Shoes ornamented with gold or silver bronzing, and tied together with ribbons are pretty as match safes or cigar holders. In spinning wheels make the different parts of contrasting colors. Shovels and scoops are especially adapted for marine landscapes and snow scenes, the entire handle and back being gilded.

Part VII.

PAPER-FLOWER MAKING.

THE art of making paper-flowers has become so popular that a few hints as to the best methods may be acceptable. One great feature which will recommend it to many ladies whose tastes outrun their purses, is that with a small outlay for materials, they can brighten and beautify their homes, by the exercise of a little ingenuity and patience. The tissue paper used can be obtained from any stationer. The domestic costs from two cents to six cents per sheet according to color. The French paper is from four cents to eight cents, but is worth all the difference, in the superiority of finish, and one sheet of a color goes a long way, if used with care and economy. The leaves for different varieties can be bought ready-made, as also the stamens and stems of all kinds. For instance, a poppy re-

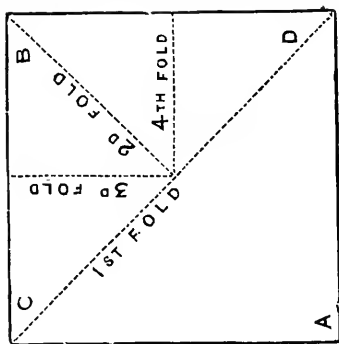


FIG. 1.

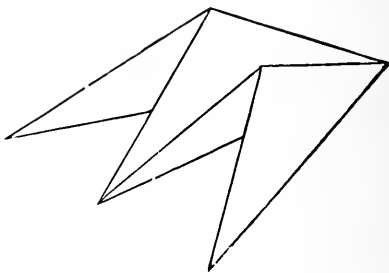


FIG. 2.

quires a stem of a peculiar shade of light green covered with hair, whilst for roses and almost all other flowers a much slimmer stem made of rubber is suitable. This comes in lengths of about one yard.

To cut the petals of any flower, the paper is folded so that a number of thicknesses can be cut at once. This can be done by doubling it, making two folds; doubling that, making four; doubling that in the same way, making eight, but this is not the right way. The right way is to take a square piece the proper size for your form and fold the corner A over the corner B opposite (see Fig. 1). Crease the fold down and fold again, bringing corner C over to D. Crease the fold formed by this and fold the corner C back to A.

Turn the paper over and fold corner D back to B again. This forms a folding similar to a fan, and the paper if allowed to spring open looks like Fig. 2, and when pressed flat forms a triangle one-eighth the size of original square. Fig. 3 shows this with a line indicating where it should be cut for a flower having four petals, as the poppy. In folding, be careful to have all the folded edges come evenly together; the cut edges are not of much consequence. In all the forms for cutting in these directions, the dotted line shows the shape and size of the folded paper and the solid line indicates where to cut it. In some instances the paper is folded to make six thicknesses instead of eight, which gives the form shown in Fig. 4.

You can, probably, in most of the forms, cut them quite accurately by

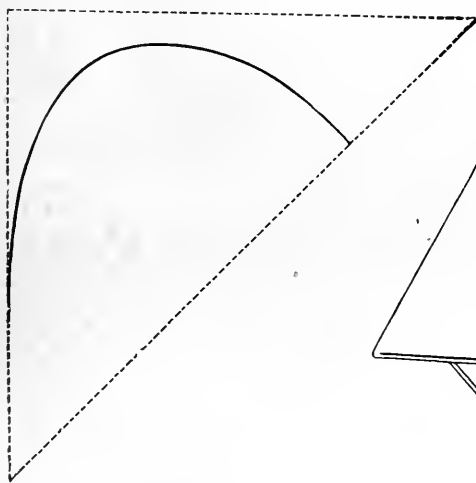


FIG. 3.

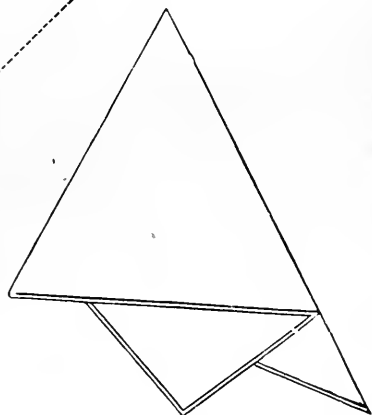


FIG. 4.

looking at the diagram, but if you do not feel sure of yourself open out the paper and lay it over the diagram so that the creases come over the dotted lines, then trace the solid line on your form, fold up again and cut out by the line. Crimping the edges of the petals is done in different ways. For the large rosettes, the method is shown in Fig. 5. Cut a piece of paper from diagram Fig. 3. Take a knitting-needle or similar piece of wire, and thrusting one end of it through the center allow the other end to project in a line with and beyond the point of one of the petals, fold the petal over the wire; and holding it as shown, with the forefinger of one hand on top, take hold of the folded paper with the thumb and forefinger of the other hand and press the paper towards the hand holding the wire, at the same time raising the finger to allow the small plait or wrinkle which will be formed in

the paper to pass under and be held by it. Repeat this process until the whole petal is pressed tightly together in a series of little crimps.

Another method of crimping which is used for the poppy is shown in Fig. 6. The paper is held between the thumb and finger, and in the other hand a small knife is held, the blade of which is pressed against the paper

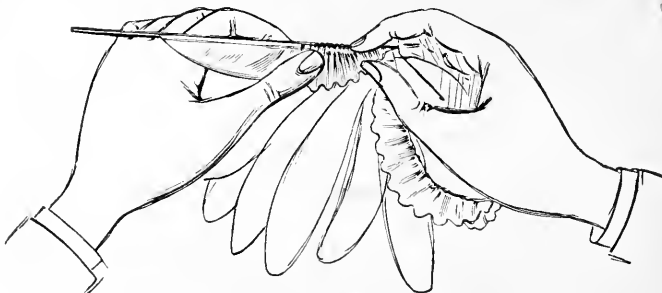


FIG. 5.

so as to catch a small plait which is pressed between the thumb and finger holding the paper. The knife blade is slipped back a little and another plait taken, and so on, working all around but a little in from the outside edge of the petal, which gives each petal a cup shape.

GOFFERING.

This is done with a smooth stick (Fig. 7) called a goffering tool. Fig. 8

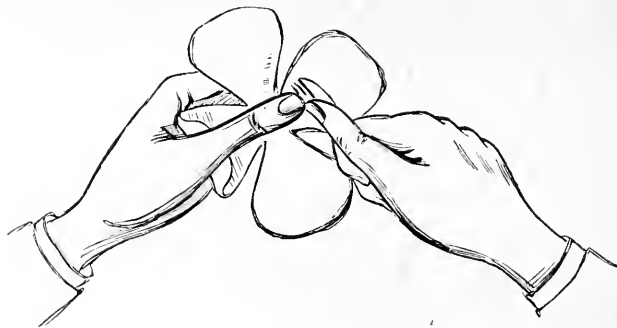


FIG. 6.

shows how it is used in goffering the inner petals of a double rose, Fig. 13. A cutting (eight thicknesses) of the petals is laid on the cushion of cotton as shown, and the goffering tool pressed firmly down at a slight distance from the edge and drawn towards the pointed edge of the petal which causes the edges which project beyond to curl up and crinkle. The same process is repeated on the other

edge of the petal. Then turn the petals over and using the sharp edge of the tool, make a sharp crease down the center of the petal, which causes a different crinkle. Fig. 9 shows how this is done in the case of the aster (Fig. 43). The form having been cut (several thicknesses) it is laid on the cushion, and



FIG. 7.

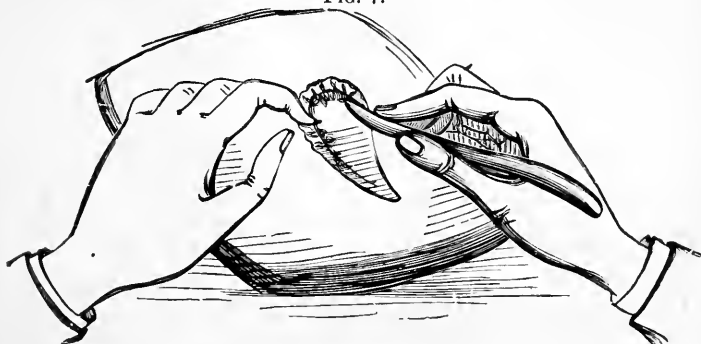


FIG. 8.

the sharp edge of the goffering tool drawn sharply through the center. A more simple method still, is to take a small black-headed pin, and laying the petals on the soft natural cushion of the thumb, or on the palm of your

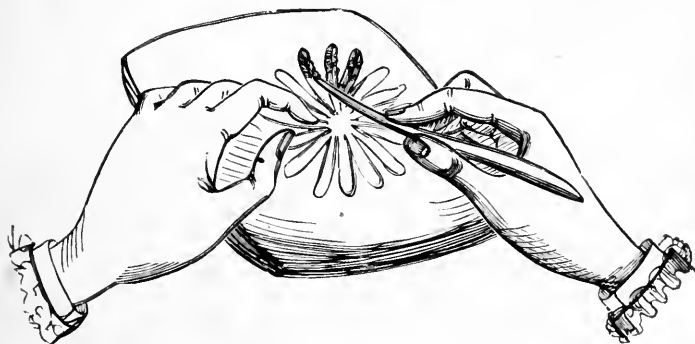


FIG. 9.

hand, to draw the head of the pin sharply around or through the center, as desired.

TINTING.

The point of the petal towards the centre of the flower, is usually darker than the outside, and a most natural effect can be obtained by tint-

ing the paper. Cut the squares of paper, and before folding them to cut in the form, take a small ball or wad of cotton dipped in a dry powdered color and rub around in the centers of the squares. A very little powder is sufficient, and the tints so obtained are very delicate and blend perfectly with the color of the paper. For darkening the centre of the poppy, use vandyke brown, with a little ivory black; for the outside petals of the pink tea rose, use chrome yellow with a little French chalk; for the yellow rose, chrome yellow with a little carmine. In some cases, as the outer edges of the in-

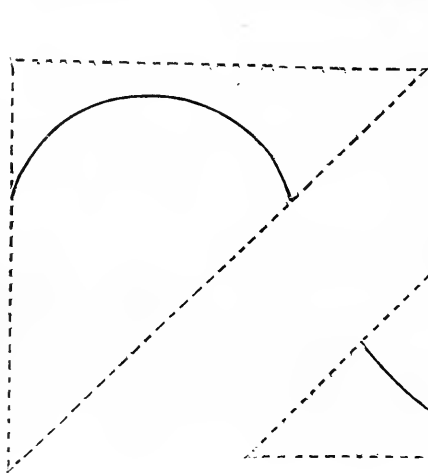


FIG. 10.

ner petals of the full blown double pink rose, it will be found necessary to supplement the tinting with staining.

STAINING.

Take the petals just as cut and dip them in water, then dip the edges in another saucer containing water in which a little carmine has been dissolved. The carmine will run in a little from the edge here and there, giving an irregular and natural blending of the pink and white. The petals must be left to dry before goffering.

SLIPS AND SLIPPING.

In making a rose the petals may be cut out separately and pasted on, but a simpler method is to make "slips" for all but the outer row of petals. By a slip is meant a set of the petals left joined together, as for instance the four petals of the poppy. The paper as shown in the diagram and cut by the lines will, when opened out, have the four petals shaped out but connected in the centre. In making up the flower, the wire for stem is thrust through

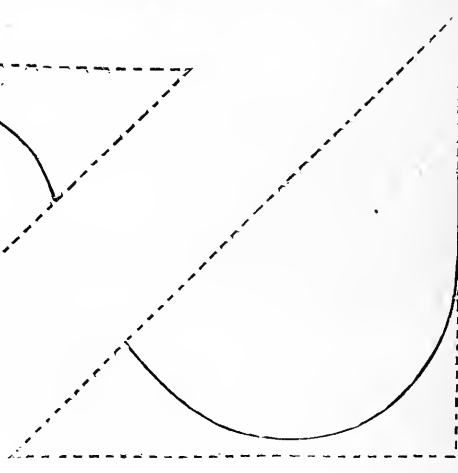


FIG. 11.



FIG. 12.



FIG. 13.

the center of the slip, and it is "slipped up" the stem and by a little gum attached to the centre.

CURLING.

In the rose you will see that the edges of the outer petals curl or

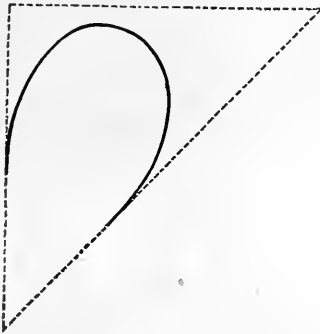


FIG. 14.

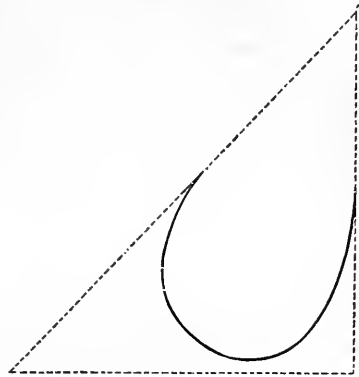


FIG. 15.

turn over. This is done by simply drawing the paper over a sharp edge; hold a knife so that the blade presses against your thumb, and then draw a

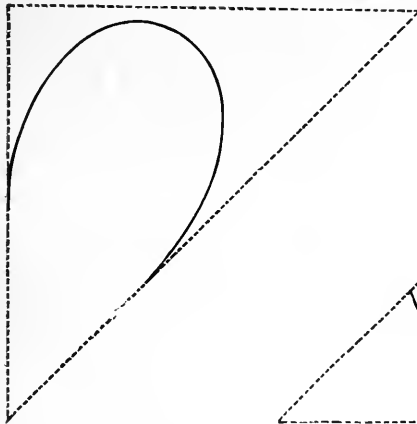


FIG. 16.

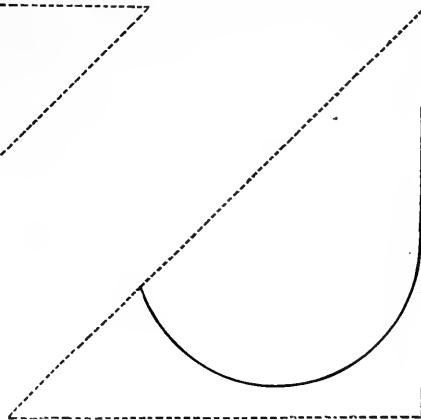


FIG. 17.

piece of paper between the blade and thumb. The blade should not be too sharp. This curling can be done before or after the flower is made up.

THE POPPY.

Figs. 10 and 11 give the diagram for the cutting of the forms for this

flower. They grow in a great variety of shades of pink, yellow, and white, but are best known in the bright red. In cutting squares to fold and cut by any of the diagrams, measure twice the length of the short side of the triangle. Two squares cut by each diagram are required for one flower. Tint the center with vandyke brown and ivory black, as described in "Tinting," and crimp into shape. Take a culot (or centre with stamens and seedpod) attached to a wire stem, and put the wire through the centre of the smaller of the two crimped slips. Slip this up to the culot and repeat with the other slip, arranging them so that the petals of the outside slip come in the spaces between the other petals, using a little thick paste or gum to keep them in place. Then slip on two other slips in the same way. The poppy, unlike other flowers, has no calyx on the outside.

TEA ROSE.

The tea rose is one of the flowers most successfully imitated in paper. There are four forms; each to be cut four times, using three or four shades of pink. The largest sized square (Fig. 17) is to be tinted in the centre with chrome yellow and chalk before folding to cut, and after folding and cutting by the diagram open it out and cut all the way down to the centre, as these outside petals must be used separately, and not in slips.

To form the rose make a centre by twisting a ball of cotton into the end of a piece of stem wire and cover with paper to match the first set of slips, gumming it a little to make it hold firmly. Now string the first set of slips on the wire stem, then the second and third; then holding the ball forming the centre in the left hand, run the first slip up close to the ball and proceed to turn the separate petals up over the ball one after another, each succeeding petal lapping over the preceding one a little and each held in place by the forefinger of the left hand. When all the petals of this slip are brought up as described, slip up another and repeat until they are all brought up closely around the centre. Slightly gum the edges of the last row of petals about half way up where they lap, to make them hold in position.

Next with a knife blade curl the edges of the outer row of petals as described under the head of "Curling," and with the tweezers open out the inner petals that were folded up over the centre, beginning at the outside.



FIG. 18.

Now take the outer rows of petals, and cut them apart. Curl before putting on, and crimp the pointed ends a little at each side to make them a cup-shape; cut a short slit in the point of each petal to allow it to surround the stem. With a little thick gum attach the petals, three in a row around the

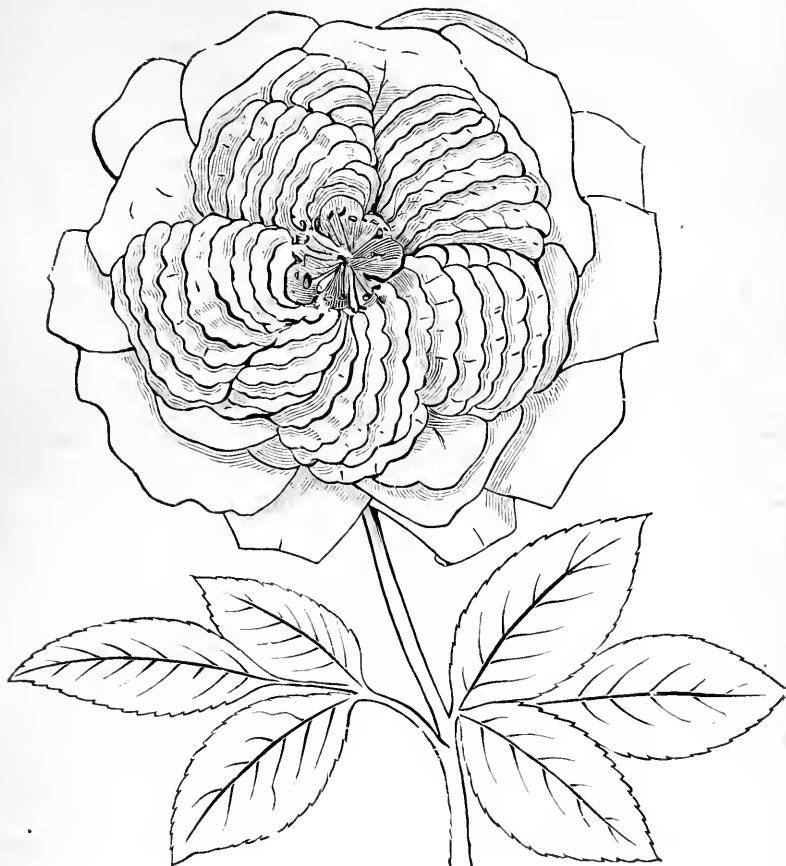


FIG. 19.

rose, and in the next row allow the petals to come in spaces between those of the first row, etc. Finish the rose with a calyx and seedpod which can be bought ready-made. Wind a small strip of gummed tissue paper (green) around the stem to keep the seedpod in place, and cover the stem wire with

the tubular rubber stem made for this purpose. Arrange branched leaves to suit, cutting holes in the rubber stem to receive the wire.

FULL-BLOWN DOUBLE ROSE.

Cut forms for this from same diagrams as tea rose, with the addition of Fig. 18, the paper for this being folded to six thicknesses. All the petals are to be tinted before folding to cut and after cutting are to be cut apart and stained; sizes 14, 15, 16, and 18 are to be goffered. Take three or

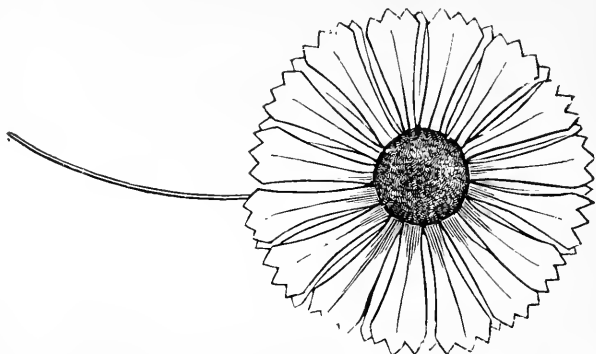


FIG. 20.

four of each of Figs. 18, 16, 15, and 14, and make into sets by laying one on top of another, beginning with the largest size, attaching each to the one below by a touch of thick gum at the pointed end of the petal, making a pile or set of twelve to fifteen petals with their goffered edges turned downward. Crease the whole set down the centre from the pointed toward the other end, bringing the edges together and securing them with gum, making a fold in the pointed end, running part way from the point towards the centre of

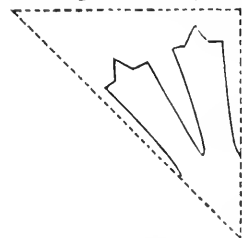


FIG. 21.

the petals. Now taking a rose centre, or culot, gum five of the sets of petals as described above around the centre. (See picture of full-bloom rose, Fig. 19.) Gum separate petals (Fig. 18) against the lower part in the spaces between the sets of petals just gummed on. Take five petals of Fig. 17, curl the outer ends and crimp the edges a little near the pointed ends; gum them slightly on the edges and paste them together to form a slip, by lapping the edge of one petal over the next until the five are pasted together. Make two of these slips and bring them up close against the back of the rose. Finish with calyx and seedpod, which come ready-made.

Buds and half-opened flowers are made in the same way, except that



FIG. 22

the outer petals are left off, and the ends of the calyx brought up a little higher, also the culot with stamens is not necessary for a bud.

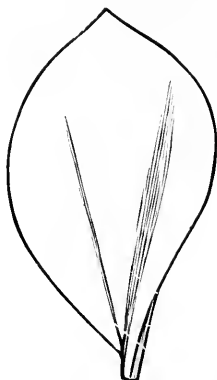


FIG. 23.



FIG. 24.

DAISY. (Fig. 20.)

Cut two slips from Fig. 21, and crease the petals slightly through the centre, and slip them on so that the petals of second slip alternate with those

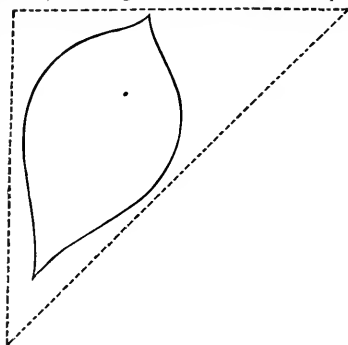


FIG. 25.

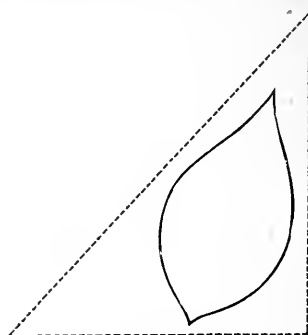


FIG. 26.

of the first slip. The centre can be made of silk floss or wool, or bought ready-made; yellow for white daisies and brown for yellow. Then wire stems covered with tissue paper.

THE DAHLIA. (Fig. 22.)

For this flower the petals are all used separately. Cut one square from

each of the diagrams from 25 to 29, first tinting the paper in the centre of the square with vandyke brown and ivory black (for a red dahlia). Each

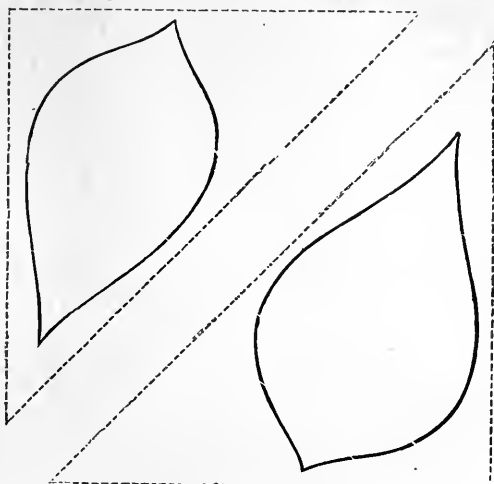


FIG. 27.

FIG. 28.

petal must be plaited over a penknife blade, as shown in Fig. 23. For the centre take a greenish-yellow filling silk; tie round with wire to form loops as in making tassels, then trim off till it forms a velvety ball or tuft.



FIG. 29.

Now with a little thick gum stick the petals in position around the center, beginning with the smallest, pressing them up tightly underneath to make the outer petals turn out and down.

For the calyx use two of Fig. 30, which come ready-made, or can be

cut from green tissue paper. Gum them in place close up around the ends of the petals. Use a rubber stem, and make leaves from green tissue paper.

THE PINK. (Fig. 31.)

This is made in a great variety of colors, and can be made to look very natural. For a white flower streaked with pink, tint the centres with chrome yellow and with a small camel's-hair brush and a little carmine or crimson lake, streak the outer ends of the petals. For a dark red flower, use two shades of red paper. Cut four of each by Figs. 32 and 33, using Fig. 33 for the darkest, when two shades are used. For a pink flower use white paper, and stain the edges with crimson. Crimp all the petals around the centre, and press the slip tightly around the ball of cotton, which forms the centre of the flower. The long, thick calyx is made by winding cotton around the stem and covering it with green paper.

THE DANDELION. (Fig. 34.)

Use three shades of light yellow for the dandelion. Cut two of Fig. 35

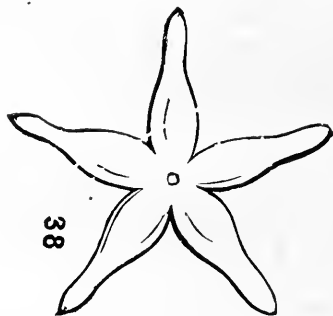


FIG. 30.

from the darkest shade and two from the middle, the four of Fig. 36 from the lightest shade. Make a small ball at the end of the stem and slip on the slips one by one, drawing them clear up over the ball, which is gummed to hold them in place. Each slip is treated in the same way, until they are all on. Then curl the petals a very little upward by drawing them once between the knife blade and thumb. Finish with small green calyx and wire stem covered with green paper.

Leaves, as below (Fig. 37), can be bought ready-made, or can be made as follows: Cut the shape of the leaf that goes with any particular flower, in green paper, two forms for each leaf; gum the two together, with a fine wire stem in between, the whole length of the leaf. The veins can be creased with a blunt instrument.

THE SNOWBALL.

Four cuttings from each of the forms are used, and the tinting is done with chrome green and French chalk, very lightly, just enough to give a



FIG. 31.

faint green tinge to the centre of each form. Curl the petals, making them twist a little to one side. The four thicknesses can be curled at once. Form a ball of cotton, and arrange the slips exactly as in the dandelion, except that the curl of the petals must always be down, not up toward the centre. Use rubber stem and no calyx.

THE ASTER. (Fig. 43.)

Cut two of Fig. 45 and four each of Figs. 46 and 44. Cut Fig. 45 from the darkest, 46 medium and Fig. 44 from the lightest of three shades. Purple is the color most often seen. Gaffer them through the centre of each petal. Make the centre of the flower as for dahlia or daisy, of yellow silk floss. Place each slip by itself, beginning with Fig. 48. Cut the calyx from green paper about the same as Fig. 48, but only half the size for the larger, and one-third for the smaller. The larger one goes on first. Gum the stem and wire with green paper.

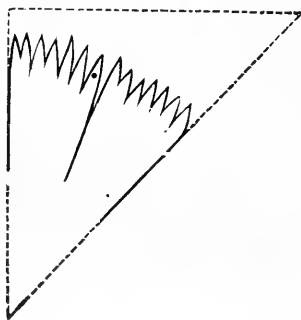


FIG. 32.

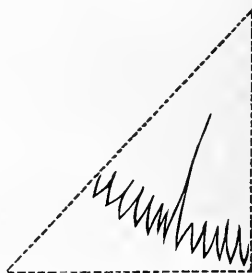


FIG. 33.

JAPANESE ASTER.

This is cut from Figs. 48 and 49, and made up exactly the same as the dandelion.

THE PEONY. (Fig. 50.)

Cut from same shade of paper four squares, by each of the forms numbered from 51 to 56. Figs. 55 and 56 should be folded to six thicknesses and the others to eight. The first two numbers are used as slips, but the other three are cut apart and used as separate petals. Figs. 54, 55, and 56 are crimped a little at the sides near the points to make them cup outwards, and the petals must be drawn up tightly towards the centre, which is formed of a little ball of cotton as usual. Curl a few of the petals slightly after the flower is all made up. Cut calyx from Fig. 24 (dahlia forms), from green paper, using five of the pieces. Use rubber stems and make leaves as described in the aster.

THE ROSETTE.

The large rosette, though not a flower, is very showy, and made in

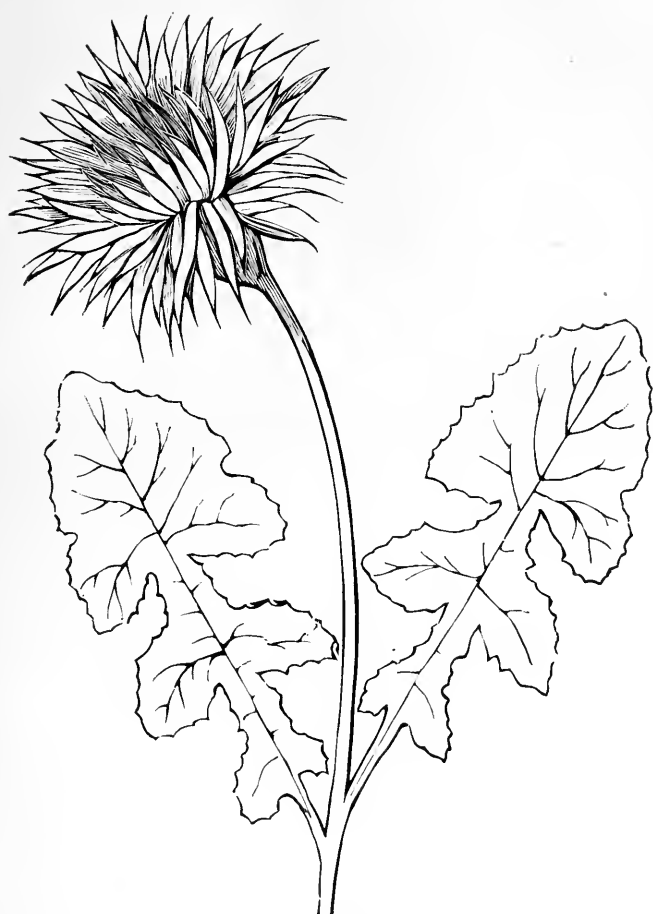


FIG 34.

bright yellow looks like a sunflower; it takes three shades for the outside, and one of dark brown for the centre; or, if you are making a pink rosette, take bright yellow for the centre. Cut four squares of the darkest shade, and two each of the others. Cut them all by Fig. 58. In folding, double it back once more than for the poppy, making sixteen thicknesses. Open them

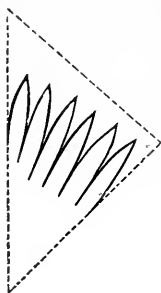


FIG. 35.

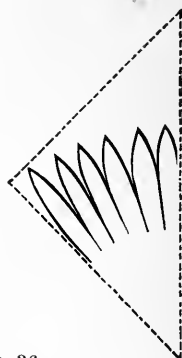


FIG. 36.

out and crimp them. Fold another piece of stiff paper (any color) sixteen thicknesses, and cut it off across where dotted lines begin in Fig. 58. This is the foundation for the centre. Gum this and put it in the centre of one of the lightest pink or yellow pieces. Then put a little gum on the pink piece and

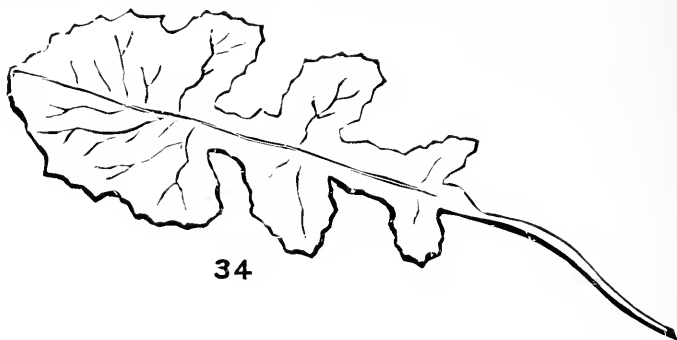


FIG. 37.

attach the second of the light pink pieces, and so on with the two medium and then the four darkest shades. Place them so that in the two lightest and the first of the second shade, the petals curl upward or towards the centre whilst the rest curl outward.

The yellow centre is made by cutting several strips of bright yellow pa-

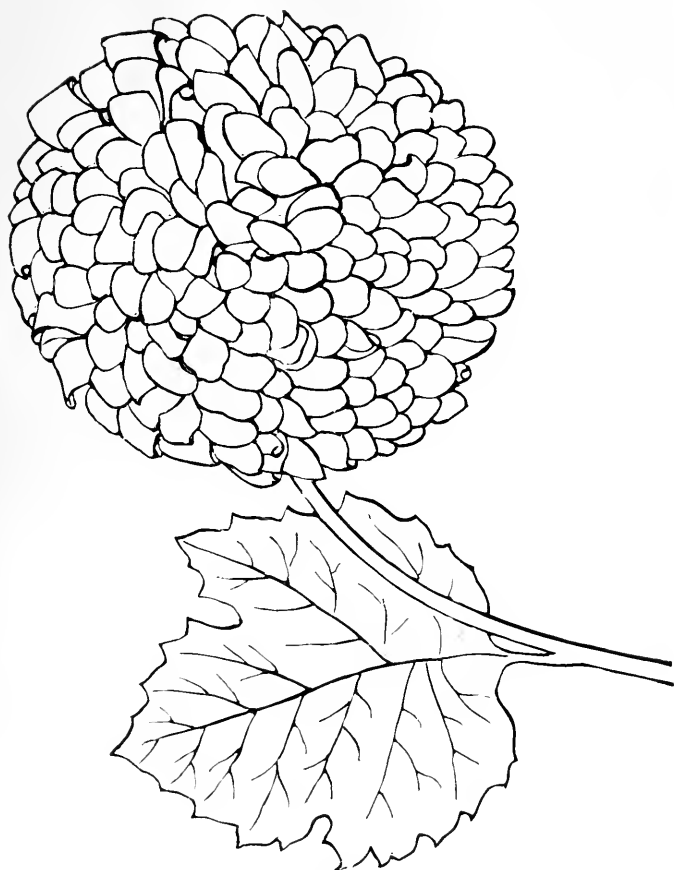


FIG. 38.

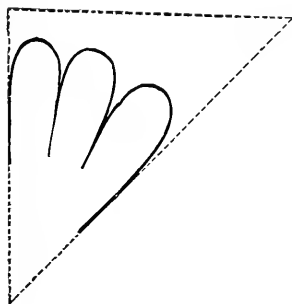


FIG. 39.

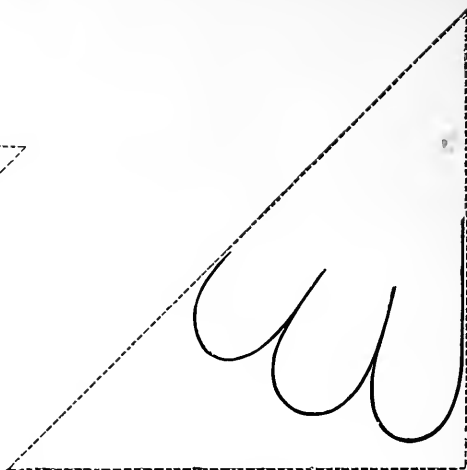


FIG. 40.

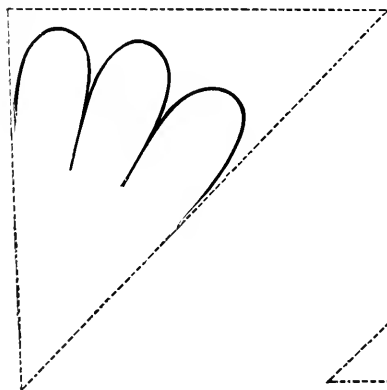


FIG. 41.

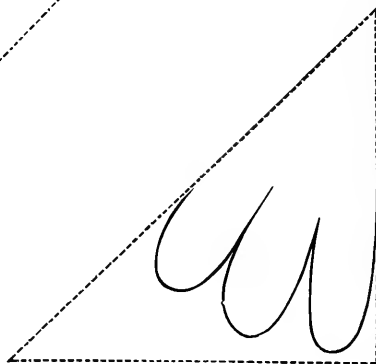


FIG. 42.

per, about an inch and a half wide; double it through the centre, then fold to get eight or ten thicknesses, then with a sharp pair of scissors snip it at regular distances to form a sort of fringe. This strip is then sewed to the centre foundation, beginning at the outer edge and allowing each row to overlap the former. A little manipulation will cause the fringe to stand up.

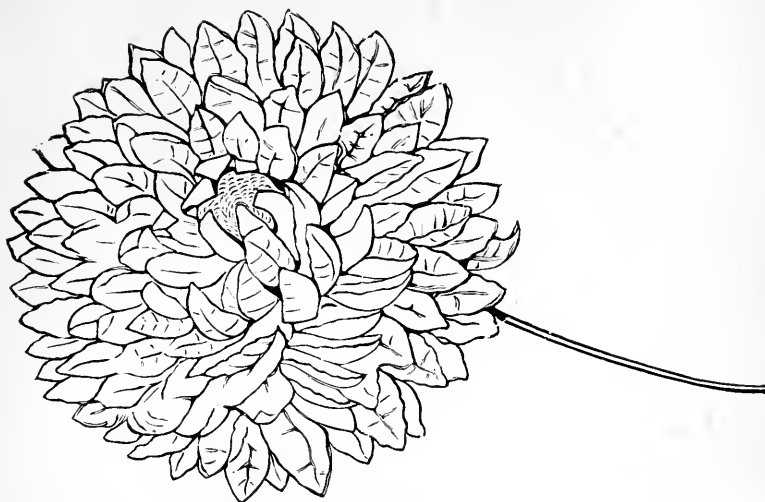


FIG. 43.

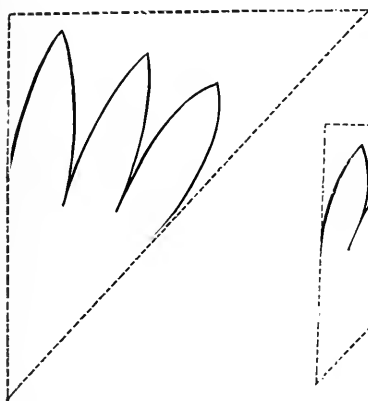


FIG. 44.

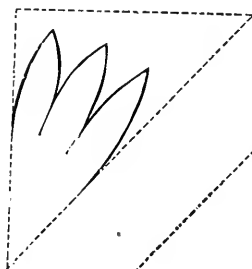


FIG. 45.

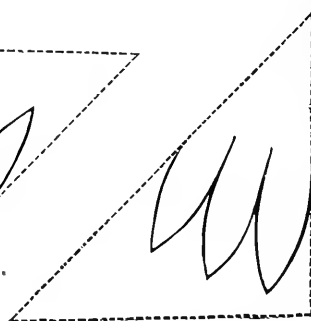


FIG. 46.



F.G. 47.

The size of rosettes can be varied to suit, by cutting the squares larger or smaller. Our pattern calls for a square of fifteen inches.

LEAVES.

Leaves just like those found on all artificial flowers can be bought ready-made, and serve to give a finished look to a bouquet of paper flowers. Although it is possible to make leaves at home, from the green paper of different shades, it is much better to buy them as the home-made leaves are never so satisfactory. Calyx and stamens are also to be bought and are usually sold

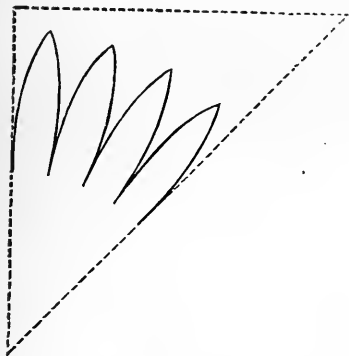


FIG. 48.

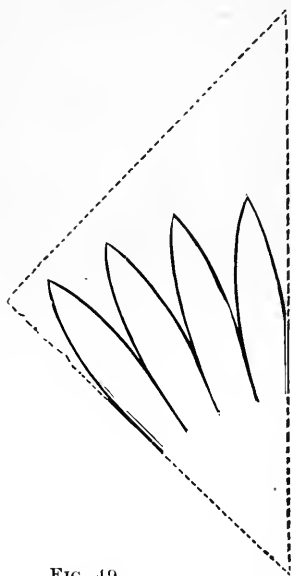


FIG. 49.

by the dozen. A little dried moss, gummed to the calyx of a rosebud, gives it a very natural appearance.

Any woman, with a little exercise of ingenuity and patience, can by following the directions closely make a variety of beautiful and natural looking flowers to adorn her home, and remind us during the winter of the summer which is all too short. Many will take a few branches of some evergreen and arrange them in a vase with some of the bright colored paper flowers, and at a little distance the effect is wonderfully natural.

The snowballs are usually bunched and hung upon the wall, or portieres; and the rosettes, made very large and bright, can be placed in some dark corner, near the ceiling. There are few women with so little ingenuity that they will not know how to dispose of their pretty paper flowers most effectively.



FIG. 50.

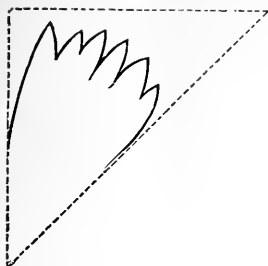


FIG. 51.

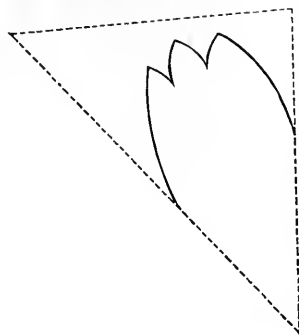


FIG. 52.

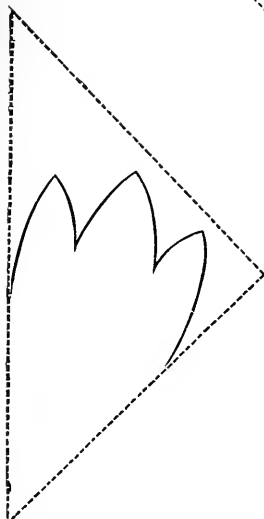


FIG. 53.

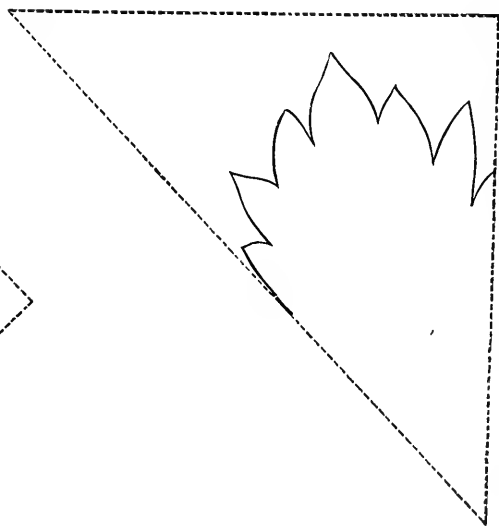


FIG. 54.

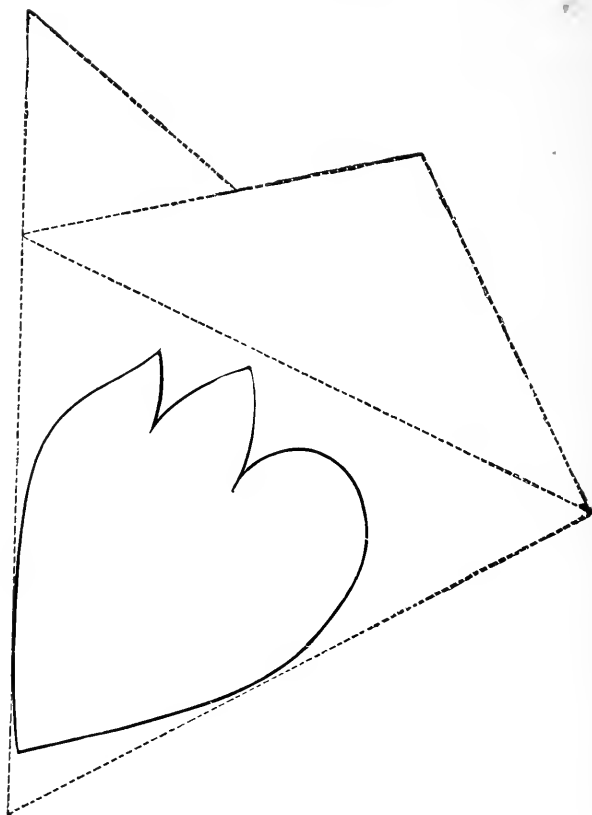


FIG. 55.

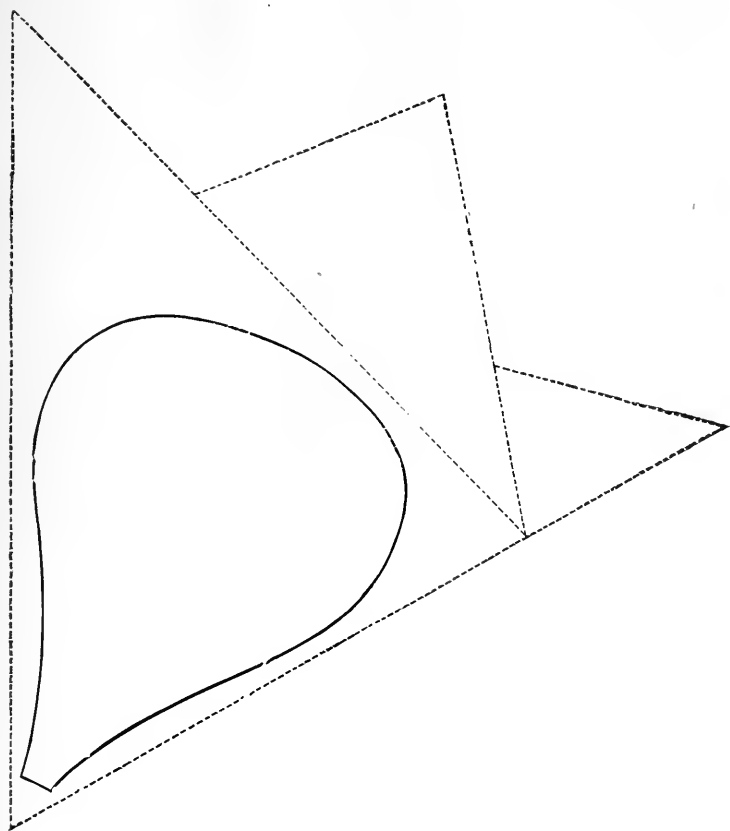


FIG. 56.

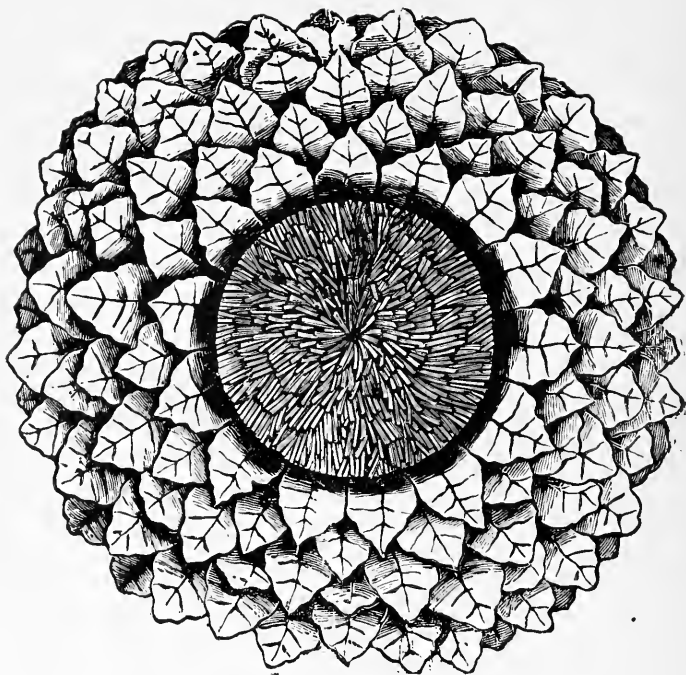


FIG. 57.

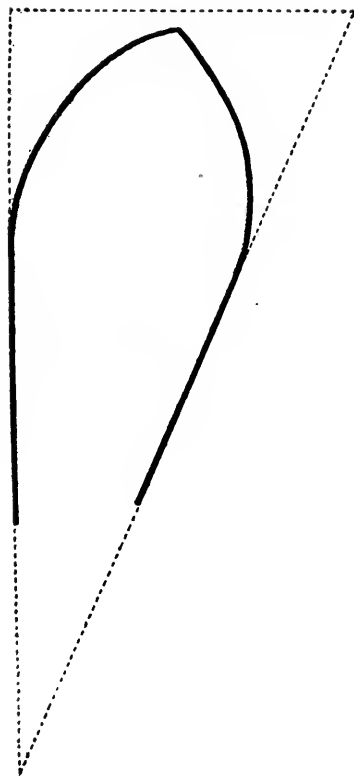


FIG. 58.

Part VIII.

DRAWN-WORK.

DRAWN-WORK or Mexican needle-work shows such a variety of patterns and is adapted to so many different materials that it has held first place in decoration for table-linen, dresser scarfs, etc., and nothing has yet been found which pleases so well, although the Roman embroidery has in a measure taken its place for other fancy articles, such as aprons, tidies, and articles of that sort.

The only stitches used are the old-fashioned chain and button-hole stitches, and the material, butchers' linen or linen sheeting, momie-cloth, fine linen of any kind or China silk. Great care must be taken in drawing the threads, each square must be exactly a square; if a wrong thread is cut it cannot well be repaired. For the first piece of work perhaps the linen

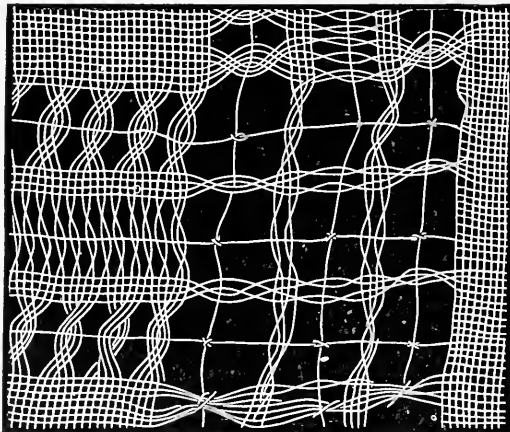


FIG. 1.

sheeting will be the best to use, as the threads are easily drawn and the material inexpensive, if wasted.

Select some pretty pattern, not too intricate, suitable for a doily, tray, or carving cloth, or a narrow border for a dresser or commode scarf. Draw the threads carefully and buttonhole all edges which have been cut; if the pattern requires, fasten the threads left with a plain hemstitch. If the pat-

tern selected does not require this, simply overcast the edges to keep them from raveling.

There are various ways of holding the work. Some use an embroidery frame, or a small pine frame covered with muslin to which the work may be basted, like a quilt in a quilt frame; but the most simple is to procure about a quarter of a yard of white oilcloth and tack or baste under the drawn threads, being careful to have each part stretched to the same tension, that the work may not be twisted. This need not be removed till the work is finished.

Never knot your thread. Insert the needle in the material a quarter of an inch from the place of beginning, and take a few fine stitches, as you would in sewing a seam, and secure with the stitch used in the work, or a buttonhole stitch. This makes neater work, as a knot will be plainly seen if linen thread or wash-silk is used. Always finish with a double chain

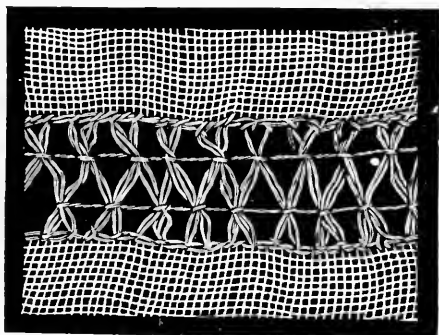


FIG. 2.

stitch, one over the other. Care must be used not to draw the threads too tightly, as it will shrink a little when wet. Wash-silks may be used when laundered, but I find that linen thread, No. 100, is more durable.

If a handkerchief is desired, it saves time and eyesight to buy one already hemstitched. A doily may be either hemstitched or fringed, but if the fringe is used an extra piece must be hemstitched on to make the fringe of three thicknesses or it soon wears off, and it is well to use an inch hem. The wheels which occur in many patterns are simply darned in, or woven, and are very pretty and durable.

Fig. 1 shows a corner and border for doilies, or tray cloths. The drawn spaces of this pattern are formed as follows: At a certain equal distance from the four edges of the material, draw ten cross threads, leave three, draw seven, leave three, draw ten. The open-work in each corner is formed by cutting along the inner edge of the corner the threads which have to be drawn; after these threads have been drawn, nine squares are formed by the crossing

of the four remaining strips. Buttonhole the lower inner edge of this corner. At each of the two wide drawn spaces, count every four threads and cross them in the centre. At the narrow drawn space, cross two only.

If desired, and if the material is of any loose fabric, the intervening three threads may be feather-stitched, to prevent displacing.

Fig. 2 shows a border for scarf or throw. To copy it, draw a certain number of threads—enough to make a border about one inch wide, and hem-stitch the edges in bunches of four. This border is worked in two rows. In the first row knot two bunches together all the way across. In the second row, knot at an even distance from the first row, dividing the bunches and fastening half of the first to half of the second; the other half of the second to half of the third, and so on all the way across.

Fig. 3 shows so clearly the mode of working this stitch that instructions

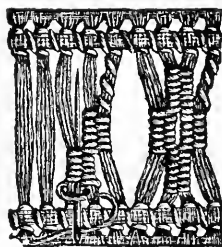


FIG. 3.

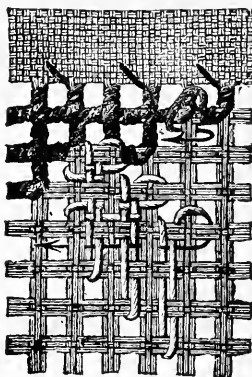


FIG. 4.

are hardly necessary. Three or four threads are drawn, then five or six threads are passed over, then the threads are drawn from a wide space. Next to that have five or six threads, then draw as many as were drawn at first. The loose threads in the wide space are hemstitched into groups of four, which are again woven in clusters of four, as shown in the illustration. Always twist the thread around one of the strands to get back to the starting point. This border is suitable for doilies and tray-cloths, but is hardly fine enough for a handkerchief.

In the square shown in Fig. 4, which can be made any size, the threads are cut where they are drawn out, and each space carefully buttonholed to prevent raveling. The arrow heads show how the threads are drawn in. This is pretty for a centre to pincushion cover; or it can be used as a border and made any width desired.

In the work shown in Fig. 5 the edge is simply overcast, care being used

to take the same number of threads each time on the needle. They are then caught together in groups of four with a knot. This is a very effective stitch, and quite quickly done. It is pretty for tidies which are to have bright linings. The same stitch is used in ornamenting felt table covers. The threads are first worked in silk, then tied together as indicated.

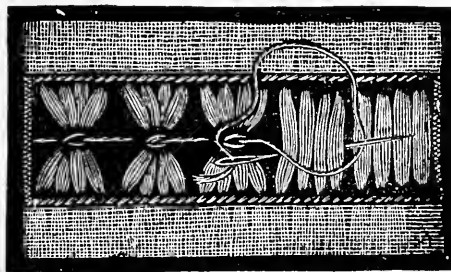


FIG. 5.

The work shown in Fig. 6 is similar, but more elaborate, and can also be used on heavy goods when worked on over-laid threads instead of those of the goods.

Fig. 7 shows a very heavy and handsome stitch, which is seen frequently in the old Mexican lace. The number of threads in each group must be determined by the quality of linen used. In the coarse material from

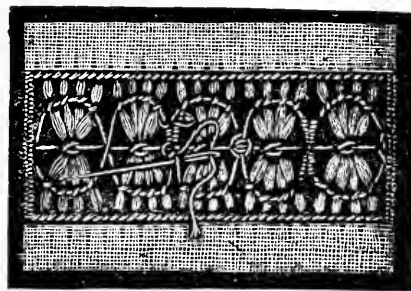


FIG. 6.

which the cut was made, two threads were taken in each group making eight threads in all. With a fine linen thread, weave back and forth over and under these eight threads, like darning, for almost one-third of the width drawn; then leave off the two outside stitches and weave over the two inside for a little over one-third; then take in the two outside ones, and work up to the edge. One stitch dropped from each group is next caught together in the

middle. In order to do this without breaking the thread, pass around the stitch nearest to where your thread is fastened, then connect the two stitches and pass the thread back over another strand, then go on with the weaving.

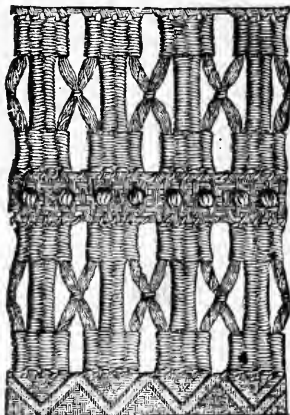


FIG. 7.

There are two rows of this stitch, and the space between the two is ornamented with a row of dots, worked with a coarser number of linen thread. To make the dot, take three stitches very close together.

In the work shown in Fig. 8, the material is drawn in equal spaces clear

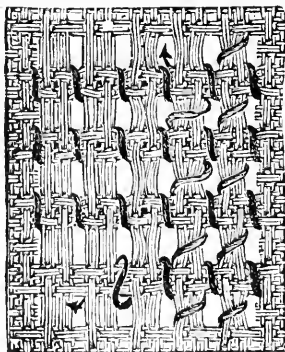


FIG. 8.

across one way, then worked in squares by means of the stitch, as shown in the illustration. This is pretty for small squares such as a pincushion cover, and may be used for the corner of a handkerchief. It is also pretty in tidies, and so easily made that it is not trying to the eyes.

Fig. 9 shows one of the most elaborate of drawn-work patterns, but it is

shown so clearly that it needs very little explanation after the other, more simple patterns, have been mastered. It will be noticed that the drawn spaces are fastened by buttonhole stitches taken quite wide apart, whilst the square space that is cut out is buttonholed very closely. This is necessary on account of the small space between the cut square and the drawn space. To form the pattern in the open square, first make the twisted bars of coarse linen thread across from each corner; then pass the needle to the middle of one side and connect with the twisted bar down toward the centre; from there go to the middle of the next side, back again to the next bar, and so on till you have all but the last stitch done, then connect again with each

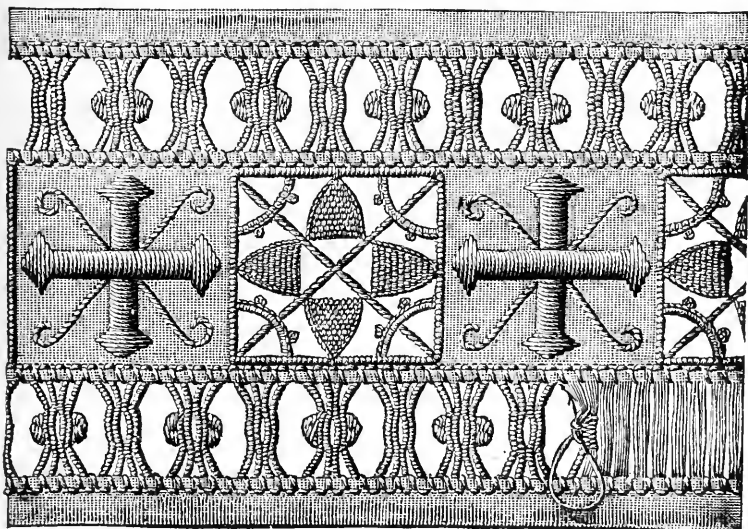


FIG. 9.

bar at the same place as before, thus forming the small inner square; and then complete the last stitch. These small triangles must now be filled in, and to do this you must knot your thread on the side of this triangle, near the point, and take the thread over back and forth, until the spaces are full; then work the other way, weaving in and out these threads you have just formed, until all is filled in. The corners are made by passing the thread across, and fastening on to the twisted bar, then buttonholing tightly over that thread. The loops are formed by leaving a loop in the thread between two of the buttonhole stitches.

The solid squares are worked over and over in satin stitch, care being taken to follow the thread and keep the stitches regular. In the outside

border, the threads after being drawn are worked over and over with very fine thread, but not buttonholed.

Fig. 10 shows a very showy pattern which is not nearly so much work as it seems to be. It is especially liked when used on heavy goods with overlaid threads. In the work represented the threads, after being drawn, are divided as desired, by a double row of knots; then a thread is taken through the centre of the space, dividing these strands into groups of eight;

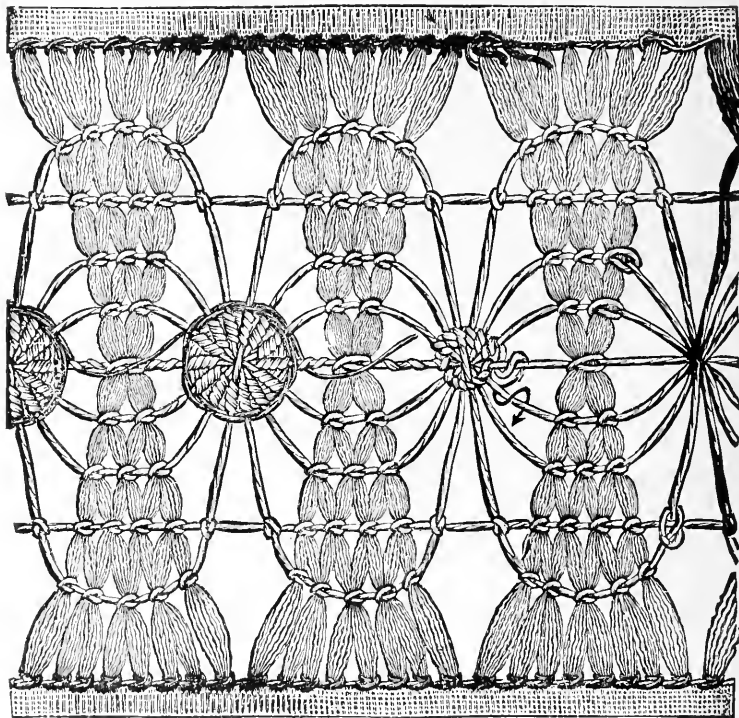


FIG. 10.

another thread is then taken midway between the centre and the outside, on each side of the centre thread, which makes the group of eight into a group of four knots. Now take the thread around in a curve, passing from one side of the work to the other between the last made line and the outside, this time making the group of eight into six by taking the first and last knots on one strand only, the other four on two strands. The other two threads are taken nearer the centre, forming three and then two strands re-

spectively, care being taken to make the threads meet evenly in one spot. Then work the spider-web with the back stitch as shown in cut, passing your thread on from one to the other, to avoid making unnecessary knots.

The handsome square shown in Fig. 11 is made with drawn-work and cut squares very similar to stitch in Fig. 9, only the space between is wider and is ornamented with a herring-bone stitch in white silk. The va-

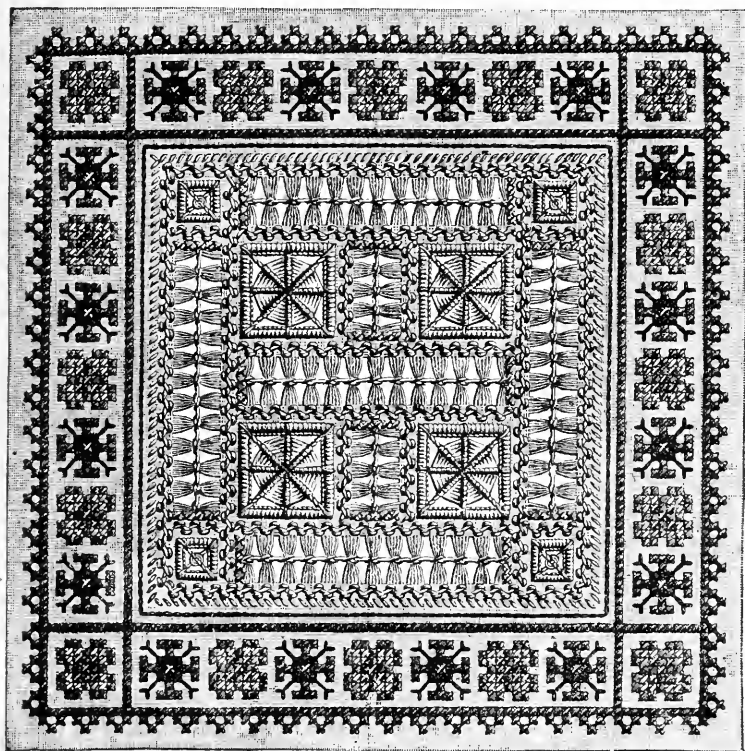


FIG. 11.

cant squares are crossed by eight threads as shown in the illustration, and over these the thread is woven in and out to form the spider-webs. In the last round of the spider-web, catch the thread in the edge of the square by an invisible stitch. The outer border is in cross-stitch done in silk.

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HINTS TO PURCHASERS OF MATERIAL.

As a large portion of the needle work now done requires silk thread of various kinds, it is the first care of the prudent buyer to select a brand of long established reputation. To obtain reliable goods, the labels which appear on spools or skeins should be carefully noted. Old American buyers are well aware that the name **Corticelli** when found on silk thread of any

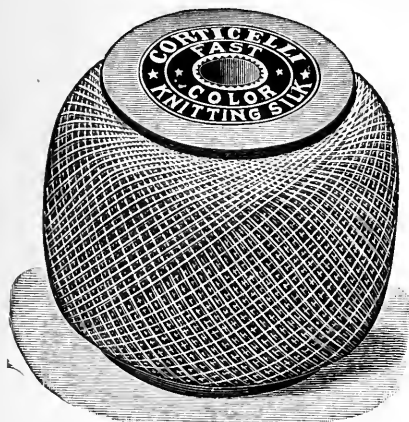


FIG. A.

CORTICELLI KNITTING SILK.

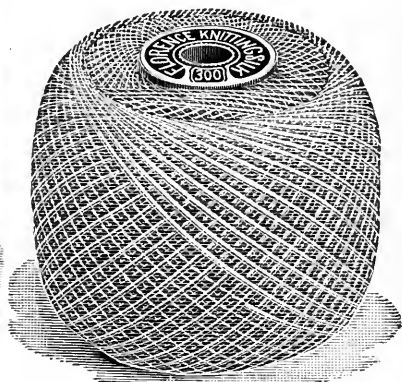


FIG. B.

FLORENCE KNITTING SILK.

kind, is a guarantee of great merit;—under this ticket they find Sewing Silk, Button-hole Twist, Knitting Silk, Embroidery Silk, Wash Silk, Rope Silk, Filo-floss, Purse Silk and Glove Mending Silk. Another popular name in silk is **Florence**. This brand appears on balls of Knitting Silk,



FIG. E.

CORTICELLI WASH EMBROIDERY SILK.

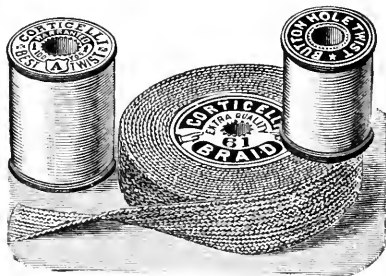


FIG. C.

CORTICELLI SEWING SILK, BUTTON-HOLE TWIST AND BRAID.

on other and smaller balls of Darning Silk, and on skeins of Filo-selle;—the name **Florence** when used in connection with silk indicates the "*Soft Finish*" variety, and that insures beauty, durability and comfort when you find it in the shape of Mittens, Gloves, Stockings, Under-shirts and Drawers

HINTS TO PURCHASERS OF MATERIAL.

An intelligent buyer of silk must study *size* as well as *color*. An examination of the engravings which appear here show skeins, bearing not only a *brand*, but *numbers*, one showing *size*, and another showing *color*. These features show intelligent care for the convenience of the consumer. It is unsafe to purchase any brand of silk for knitting or crocheting-work, which is not rightly numbered as to *size*; uniformity in that respect is imperative if you do not wish to fail in your efforts;—observe the No. 300 shown in Figs. A and B. A study of the engravings makes

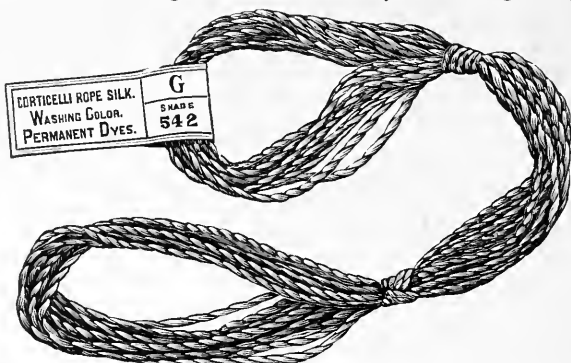


FIG. D. CORTICELLI ROPE SILK.

you familiar with some of the **Corticelli** and **Florence** goods; notice that group (Fig. C); you find silk, twist and braid, all of one color and one name. Is that not a great convenience? The braid, by the way, is not made of silk, but of choice worsted. If you want a silk braid, how-

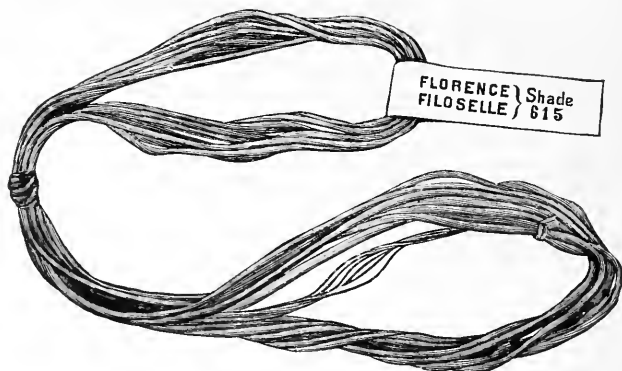
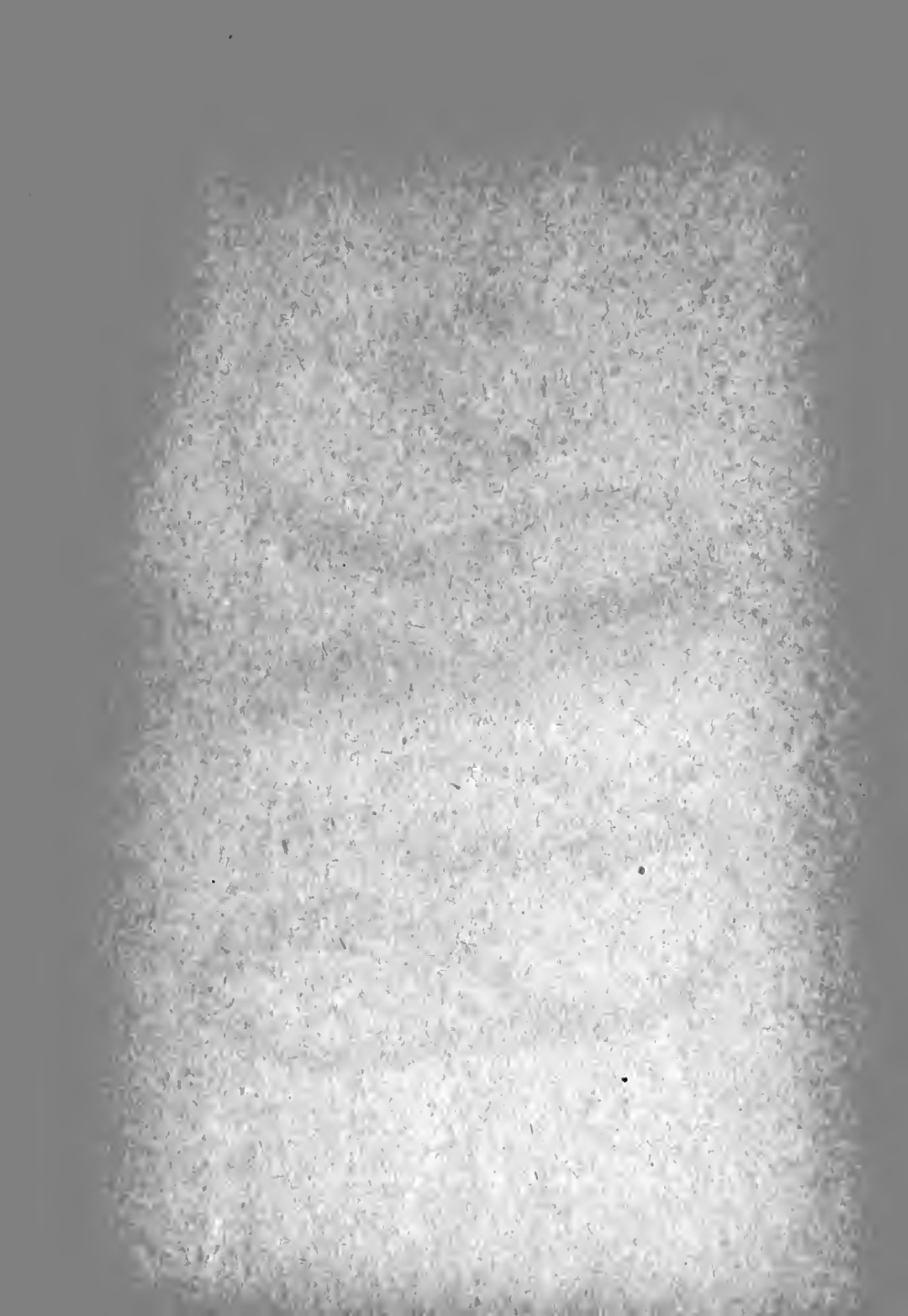
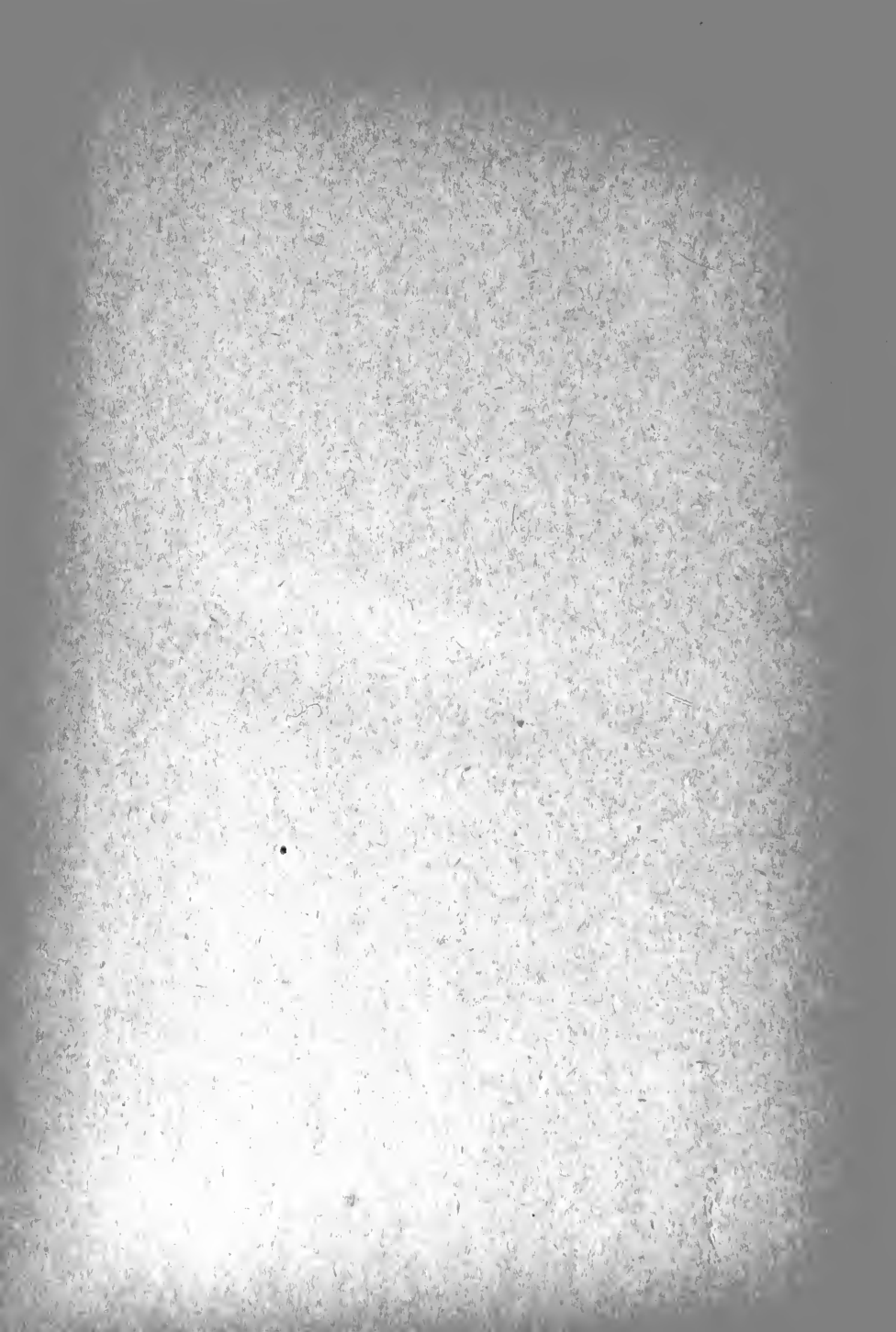


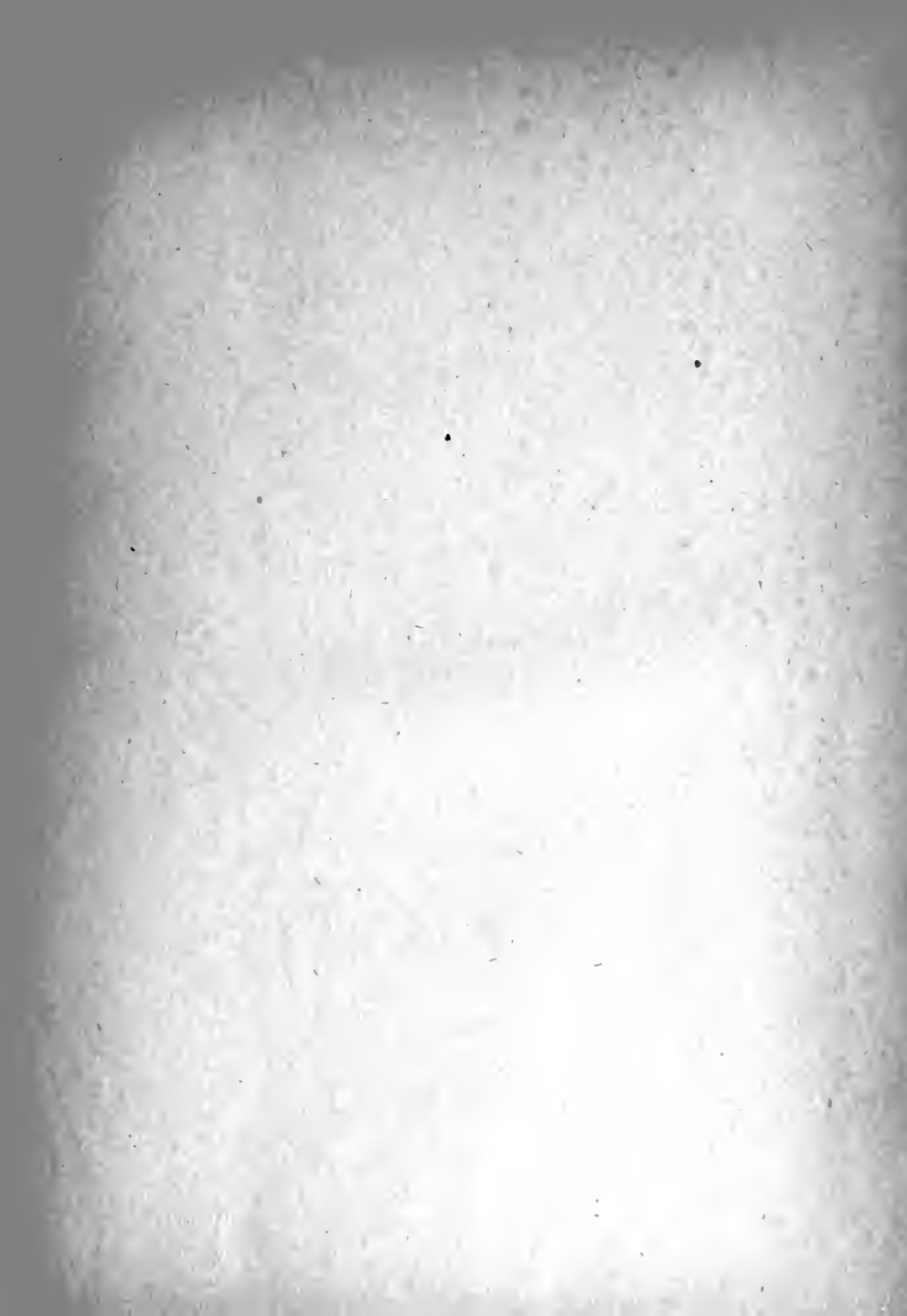
FIG. F. FLORENCE FILOSELLE.

ever, in any width, made of the genuine **Corticelli** Sewing Silk, you can obtain it of any wide-awake merchant by asking.

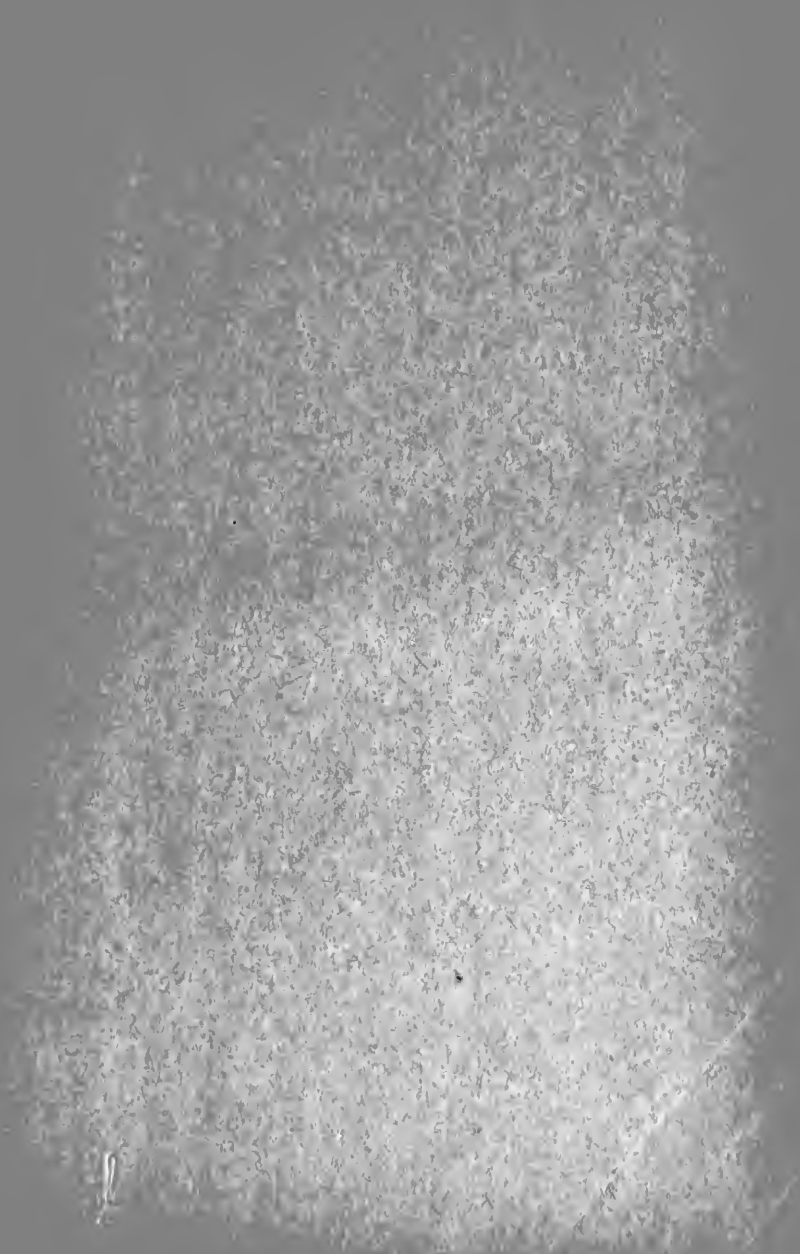
The makers of all these popular goods are known as the Nonotuck Silk Co., and have been established at Florence, Mass., more than fifty years. They have warerooms in New York, Boston, Chicago, St. Louis, Cincinnati and St. Paul where dealers can be supplied.

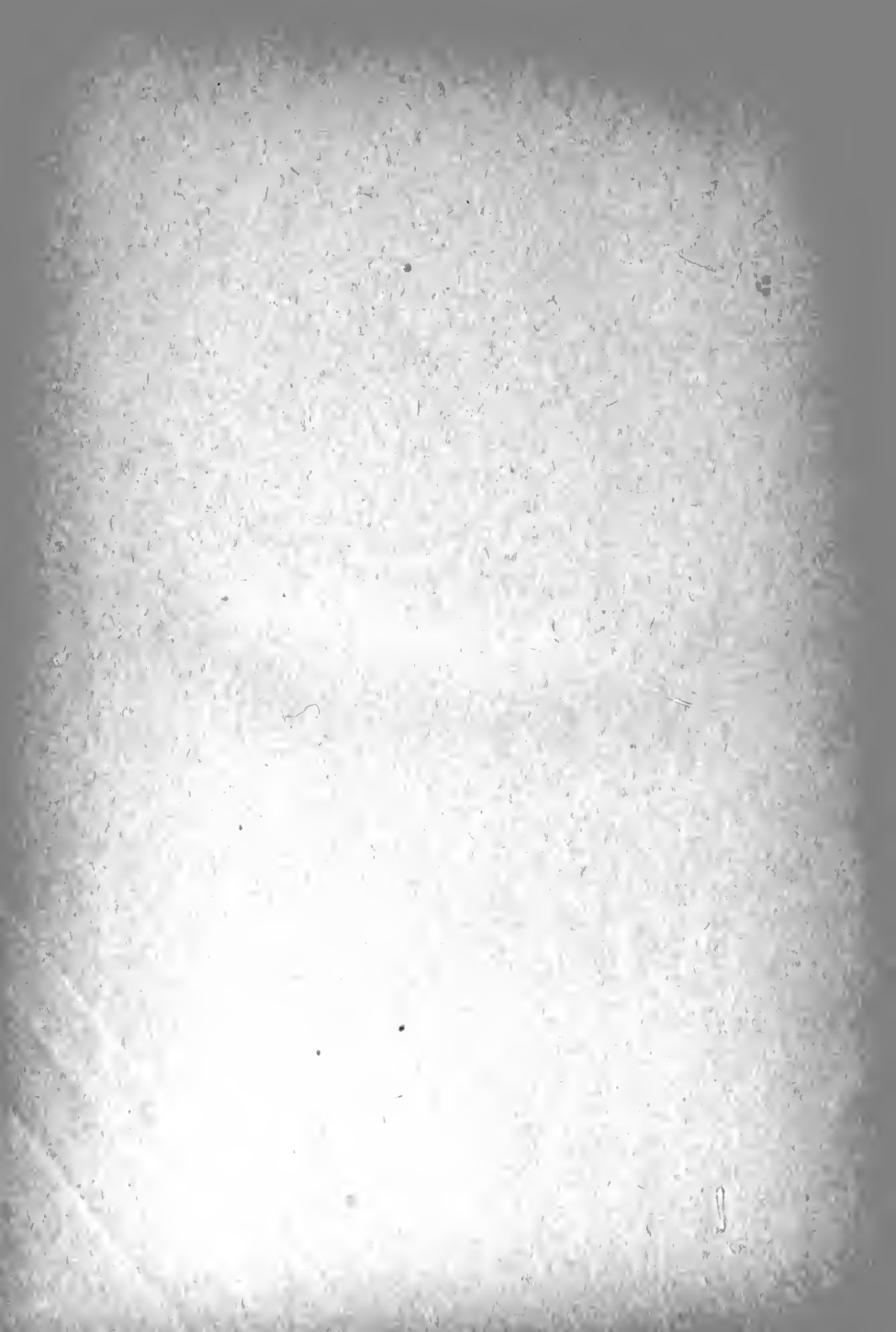














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